

Strauss & Co

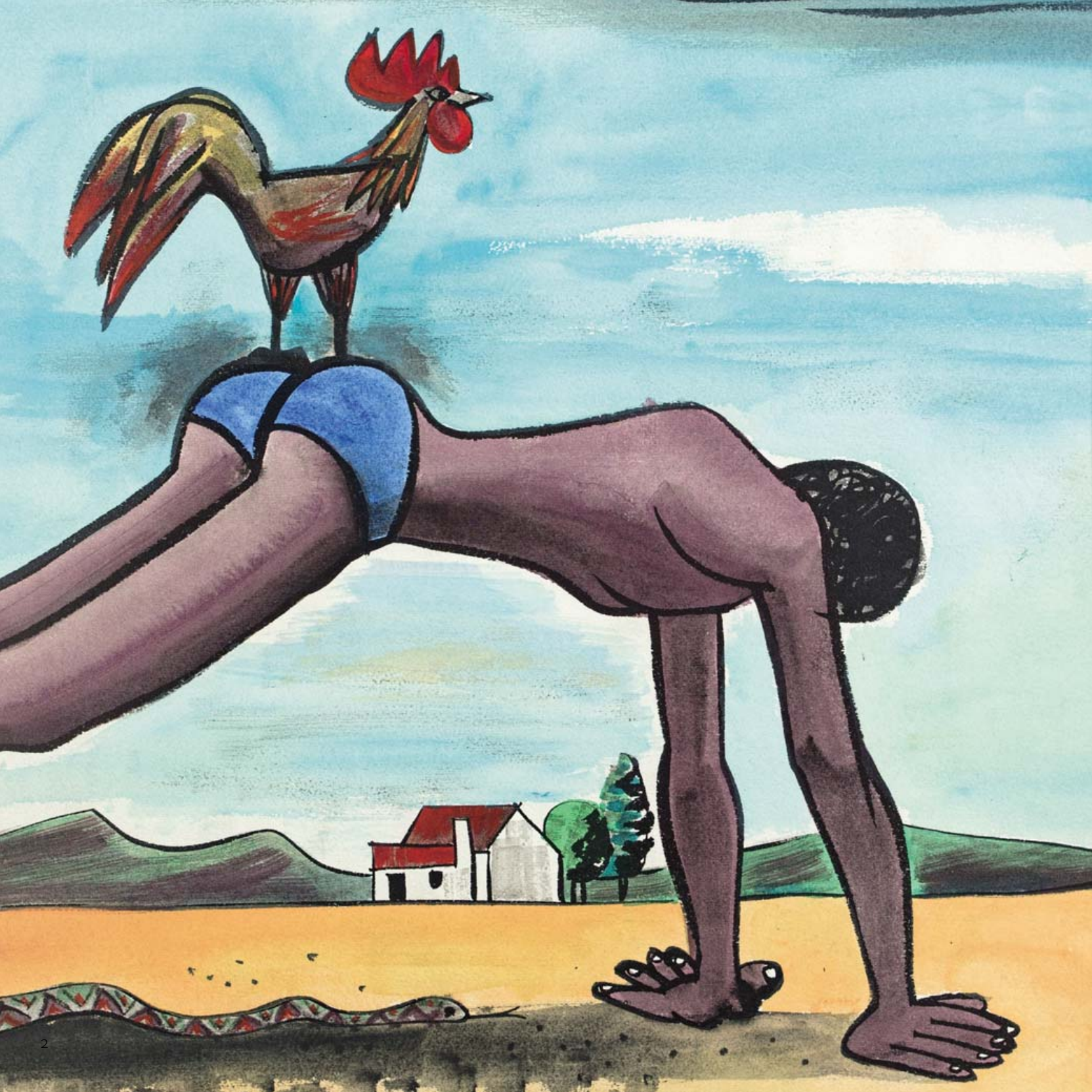


Franz Stuck
1914



Strauss & Co

Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Decorative Arts & Jewellery

Monday 10 October 2016

11.00am: Session One (Lots 1-190)

2.00pm: Session Two (Lots 191-360)

5.00pm: Session Three (Lots 361-540)

8.00pm: Session Four (Lots 541-637)

VENUE

The Vineyard Hotel, Newlands, Cape Town

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58' 44.6" E 18° 27' 31.1"

PREVIEW

Friday 7 to Sunday 9 October 10am to 5pm

WALKABOUT

Saturday 8 October at 11am

ENQUIRIES

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B GENOVESE (MD)

ILLUSTRATED CATALOGUE R200.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE



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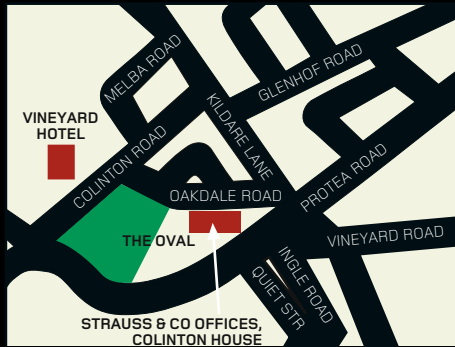
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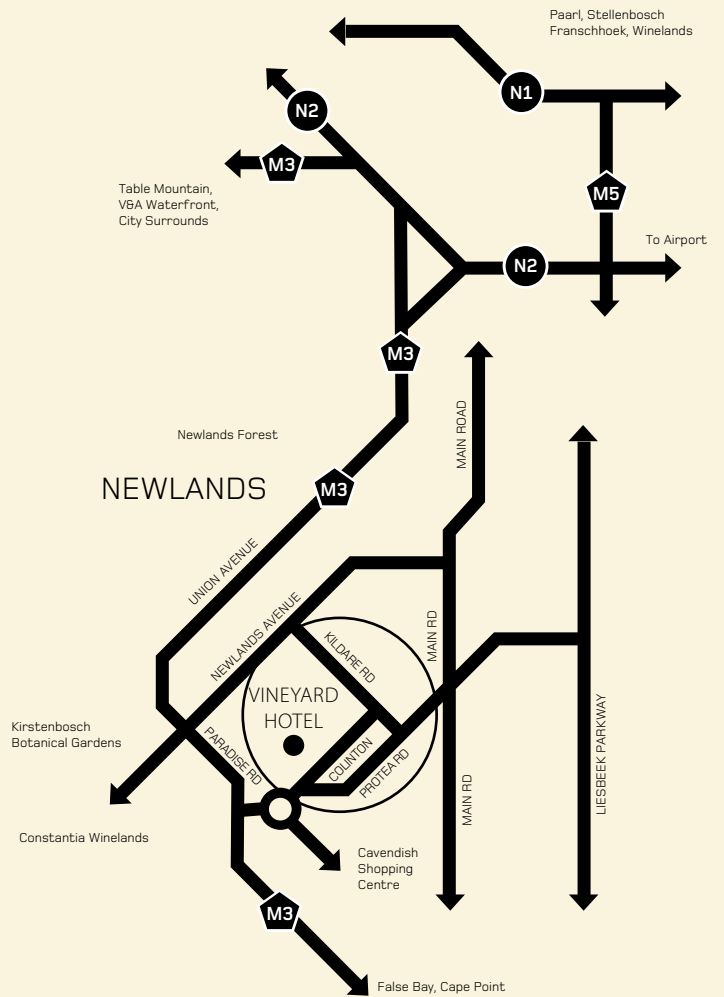
Lot 609 Peter Clarke, *Cock Stand* (detail)

OPPOSITE

Lot 580 Stanley Pinker, *Tietiesbaai* (detail)



Preview and Auction
 Vineyard Hotel, Newlands
 Colinton Road (off Protea Road),
 Cape Town



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Sale Information

Auction

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Preview

Friday 7 to Sunday 9 October
10am to 5pm

Walkabout

Saturday 8 October at 11am

Enquiries & Catalogues

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Buying at Strauss & Co

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

- 1) in the saleroom
- 2) by absentee written bids or
- 3) on the telephone

These services are free of charge.

1. In the saleroom

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone Bidding

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or Absentee Bids

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.

An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.



Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

We may require a R5,000 holding deposit.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases

1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

Please note: we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

Door to Door Delivery Service

A representative from Stuttafords and Relttem Removers will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Relttem Removers

Tel +27 84 504 6096
Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

Tel +27 0 83 454 1115
tinus@airwings.co.za

Strauss & Co

Fine Art Auctioneers | Consultants



Alexis Preller, *Space Angel* R4 000 000 – 6 000 000

Important South African and International Art

AUCTION IN JOHANNESBURG | 7 NOVEMBER 2016 | PREVIEW 4-6 NOVEMBER | 011 728 8246 | jhb@straussart.co.za | straussart.co.za

The global leader in the South African art market

Sales Calendar 2017

CAPE TOWN

Important South African
and International Art,
Decorative Arts & Jewellery

Monday 6 March

*Entries close approximately
10 weeks before the sale*

JOHANNESBURG

Important South African
and International Art

Monday 22 May

*Entries close approximately
10 weeks before the sale*

STRAUSSONLINE

South African and International Art
and Decorative Arts

February 2017

April 2017

July 2017

September 2017

Confirmed dates to follow

*Entries close 2 weeks
before date of sales*

Dates are subject to change

Lot 555 Walter Battiss, *After the Bathe* (detail)



Explanation of Cataloguing Terms



The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ..., dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Strauss & Co



JH Pierneef, *Karoo* SOLD R1 225 400 From the Collection of HRH Princess Alice, Countess of Athlone

Call for consignments

South African and International Art, Decorative Arts and Jewellery

Entries close end November 2016

AUCTION IN CAPE TOWN | 6 MARCH 2017 | 021 683 6560 | ct@straussart.co.za | straussart.co.za

As global leader in the South African art market, Strauss & Co holds world records for numerous South African artists, including JH Pierneef whose *Extensive Farmlands* sold for R12 million.



The Vineyard Hotel, Newlands, Cape Town
10 October - 11am

**Jewellery,
Property of the Hardebeck Estate,
20th Century Glass, Silver & Furniture**

Lots 1–190

Lot 146 A twelve-light Tiffany Studios 'Lily' floor lamp



2



3



1



1

**Two Victorian gold bangles,
David & Lionel Spiers, Birmingham,
1888**

hinged, each with granulated delicate foliate
decoration to the front, the reverse engraved
with the initials 'AC', *approximate inner width*
72mm, cased (2)

R52 000–55 000

2

Pair of micro-mosaic earrings

each oval black plaque inlaid with a dove, set
to a gold frame suspended from an oval drop,
hook fittings (2)

R2 000–3 000

3

**Garnet necklace, first quarter
20th century**

composed of five collet-set garnet flowerheads
united by a fine link chain and graduated round
garnets, each flowerhead set to a knife-edge
bar with pear-shaped garnet drop, *length*
approximately 385mm, cased

R5 000–6 000



4

Victorian ruby and diamond necklace

designed as twenty-one hinged knife-edge pierced links accented with alternating claw-set rubies and old-cut diamonds, the front set with open diamond-shaped swags highlighted with seven foliate and diamond claw-set drops, the rubies weighing approximately 4.00-5.00 carats, the old-cut diamonds weighing approximately 9.00-9.50 carats, *with detachable link, length approximately 410mm, fitted case, The Goldsmiths & Silversmiths Company Ltd, 112 Regent St, London, W.*

R80 000–100 000

4

5

Ruby and diamond ring

claw-set to the centre with an oval-cut ruby, the shoulders and band claw-set with brilliant-cut diamonds weighing approximately 0.35 carat, *size P½*

R10 000–15 000



5



6

6
Edwardian opal and diamond pendant/brooch

claw-set to the centre with a heart-shaped opal to an open-work frame, set throughout with old-cut and single-cut diamonds in millegrain and collet settings, with a tear-shaped drop and ribbon cresting, detachable diamond-set bale, length approximately 45mm

R15 000–20 000

7



7
Diamond and platinum ring

claw-set with a brilliant-cut diamond weighing approximately 0.50 carat, the shoulders set with two baguette-cut diamonds weighing approximately 0.18 carat, size L

R14 000–16 000



9

8
Edwardian diamond, pearl and platinum pendant necklace

composed of a diamond and seed pearl wreath centred by a collet-set old-cut diamond weighing approximately 0.35 carat to a pennanular openwork frame enclosed by millegrain- and pavé-set diamond borders, the frame enclosing an arc of pearls suspending collet-set diamond and pearl drops, to a later fine link chain with bolt-ring, formerly brooch fitting, replacements, length approximately 415mm

R20 000–25 000

9
Pair of diamond pendant earrings, early 20th century

of foliate design claw-set with old-cut, old miners and rose-cut diamonds to a hoop and hinge fitting, mounted in silver and gold (2)

R5 000–6 000



8

10



10
Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 2.2040 carats surrounded by straight and tapered baguette-cut diamonds weighing approximately 1.60-1.70 carats, the shoulders millegrain-set with round brilliant-cut diamonds weighing approximately 1.05-1.10 carats, size P½

Accompanied by report number 160711065/110809 from EGL South Africa, stating the diamond weighing 2.2040 carats is I in colour and Sh in clarity

R160 000–170 000

11

A late Victorian opal ring

claw-set to the centre with an oval cabochon opal, the shoulders modelled with the figures of Neptune and Venus, *size M½*

R10 000–12 000

11



12



12

Late Victorian opal bangle

the textured front claw-set with nine oval cabochon opals, hinged, *inner circumference approximately 163mm*

R9 000–12 000

13



13

Opal and diamond dress ring

collet-set to the centre with an opal surrounded by brilliant-cut diamonds weighing approximately 0.65 carat to textured shoulders and *later shank, size O*

R6 000–8 000

14

Gold and green stone bracelet

composed of a row of thirty-one cabochon-cut multi-green coloured stones, including turquoise and jade, to a rope-twist surround and articulated brick-link chain, *length approximately 175mm*

R7 000–9 000

14



15

Amethyst bracelet, Smith & Pepper Ltd, Birmingham, 1952

claw-set with eight emerald-cut amethysts united by textured bow-shaped spacers, *length approximately 185mm*

R6 000–8 000

15





16

**Amethyst and gold fringe necklace,
designed by Vladimir Tretchikoff**

designed as a graduated fringe of articulated arrow-shaped amethysts of various cuts, suspended from a herring-bone chain embellished with claw-set round-cut amethysts, the central drop composed of three pear-shaped and a round-cut amethyst, length approximately 400mm

R60 000–70 000

PROVENANCE

The Tretchikoff Family Private Collection
According to Boris Gorelik, acknowledged Tretchikoff expert and author of *Incredible Tretchikoff: Life of an Artist and Adventurer*.
"Also exhibited at Birmingham was this necklace of amethyst crystals, which Tretchikoff had designed for his wife, Nathalie. It was

crafted by a professional jeweller in Cape Town based on Tretchikoff's original sketches. The crystals were part of the rock that had been used to produce the *Fish of Amethyst* (see lot 595).
According to Nathalie, her husband was so immersed in the process of designing this item that he used to stay in his studio until early in the morning. Sometimes, he brought the gems along to the bedroom so that he could get new ideas in the middle of the night".

17

Diamond dress ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.80 carat enclosed by opposing arcs of channel-set straight and tapering baguette-cut diamonds weighing a total of approximately 1.80 to 2.00 carats, size N½

R45 000–48 000

17



18

Diamond pendant

claw-set to the centre with a diamond weighing 3.04 carats surrounded by fourteen round brilliant-cut diamonds weighing approximately 0.70carat, set to a bale

18



Accompanied by report no. 2165457929 from GIA Laboratory, stating that the diamond weighing 3.04 carats is Natural, Fancy Intense Yellow in colour and VVS2 clarity

R250 000–300 000

19

A Belle Époque diamond brooch/pendant, circa 1915

the openwork navette-shaped plaque issuing an articulated cascade of graduated diamonds, millegrain-set throughout with old brilliant-, rose- and eight-cut diamonds weighing approximately 7.00-8.00 carats, length approximately 60mm

R60 000–65 000

20

Italian diamond necklace

claw-set with graduated round brilliant-cut diamonds weighing approximately 8.30 carats, length approximately 410,5mm

R40 000–45 000

19



20

21



23



22



24



21

Sapphire and diamond cluster ring

claw-set to the centre with a round sapphire weighing approximately 2.20 carats, enclosed by ten round brilliant-cut diamonds weighing approximately 1.50 carats, *size P*

R22 000–25 000

22

Sapphire and diamond bracelet

composed of five articulated clusters centred by oval and round-cut sapphires weighing approximately 4.0 carats, surrounded by brilliant-cut diamonds weighing approximately 3.6-3.8 carats to a bifurcated herringbone bracelet, *length approximately 175mm*

R45 000–48 000

23

Diamond ring

collet-set with a round brilliant-cut diamond weighing 2.7430 carats to a stepped platform, the shoulders pavé-set with round brilliant-cut diamonds weighing approximately 0.70 carat, *size N½-O*

Accompanied by certificate number 160620074 from EGL South Africa, stating that the diamond weighing 2.7430 carats is Light Fancy Greenish Yellow in colour and I2 in clarity

R60 000–62 000

24

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 1.77 carats, *size M½*

Accompanied by report no.1185267255 from GIA Laboratory stating that the diamond weighing 1.77 carats is J in colour and VVS1 in clarity

R80 000–100 000

25



25

Three-stone sapphire and diamond ring

claw-set to the centre with an oval sapphire weighing approximately 0.40 carat, flanked by two round brilliant-cut diamonds weighing a total of approximately 0.72 carat, size O½

R12 000–15 000

26

Pair of diamond and sapphire earrings

each collet-set to the centre with an oval-cut sapphire enclosed by round brilliant-cut diamonds weighing approximately 1.40 carats, *post and butterfly fittings (2)*

R10 000–12 000

26



28



27



27

Diamond ring

centring a claw-set round brilliant-cut diamond weighing 0.9780 carat, size Q

Accompanied by report no. 160620076 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.9780 carat is E in colour and VVS2 clarity

R60 000–65 000

28

Sapphire and diamond necklace

claw-set with a pear-shaped sapphire weighing approximately 1.30 carats surrounded by brilliant-cut diamonds to a part brilliant-cut diamond set textured chain, weighing approximately 2.50 carats, *length approximately 410mm*

R30 000–32 000



29

29

Multi-gem giardinetto brooch

the vase issuing sprays of flowerheads with textured gold petals and ruby, sapphire and peridot stamen highlighted by round brilliant-cut diamonds weighing a total of approximately 0.15 carat, length approximately 44mm

R6 000–8 000



30

30

18ct gold bee brooch

realistically modelled as a bee with collet- and claw-set ruby eyes, width approximately 22mm

R4 000–5 000

31

Italian ruby and gold bracelet

the textured woven bracelet heightened to the centre with a foliate spray claw-set with nine rubies, length approximately 185mm

R12 000–14 000

31



32

32

Sapphire and diamond ring

collet-set to the centre with an oval-cut sapphire flanked by a half row of channel-set baguette-cut diamonds weighing approximately 0.80 carat, enclosed by claw-set round brilliant-cut diamonds weighing approximately 0.45 carat, size N

R18 000–20 000

33

Diamond and gold half-eternity ring

claw-set with a double half-band of brilliant-cut diamonds, size P

R4 000–6 000

33



34

34

Multi-gem necklace

composed of a single articulated line of collet-set round amethysts, aquamarines, citrines and garnets, *length approximately 400mm*

R9 000–12 000

35

Citrine, diamond and gold dress ring

claw-set to the centre with a round-cut citrine weighing approximately 7.20 carats, the shoulders tube-set with four brilliant-cut diamonds weighing approximately 0.72 carat and pavé-set with round brilliant-cut diamonds, to a reeded mount, *size N½*

R15 000–20 000

35



36

36

18ct gold bracelet

designed as a series of ring and reel links, *length approximately 200mm*

R20 000–22 000





38



39

37



37

**Single-stone diamond ring,
Uwe Koetter**

collet-set with a round brilliant-cut diamond weighing approximately 1.85 to 1.89 carats within a pierced penannular border, *size T½*

R34 000–36 000

38

**Diamond, sapphire and
gold bracelet**

composed of a curb-link chain, the clasp with an oval link pavé-set with brilliant-cut diamonds to bolt-and-ring connector, the terminals set with cabochon-cut sapphires, *length approximately 195mm*

R24 000–26 000



40

39

Pair of 18ct gold earrings

of textured button form highlighted by a plain gold zig-zag, *post and butterfly fittings (2)*

R5 000–7 000

40

**Pair of 18ct gold pendant earrings,
Lalaounis**

the stepped diamond-shaped textured studs suspending two similar drops, *applied maker's marks, post and butterfly fittings (2)*

R2 500–3 000



42



41



43



43

41

Emerald and diamond ring

collet-set to the centre with a square rectangular-cut emerald to bifurcated shoulders claw-set with round brilliant-cut diamonds weighing approximately 0.40 carat, *size N*

R15 000–18 000

42

Pair of emerald and diamond half-hoop earrings

set to the centre with a square emerald-cut emerald surrounded by a border of round brilliant-cut diamonds within an octagonal frame, the half-hoop with a diamond double-line weighing approximately 1.30 carats, *post and later butterfly fittings (2)*

R15 000–20 000

43

Diamond and gold necklace

composed of a flattened curb-link chain set to the centre with a white and yellow gold clasp pavé-set with round brilliant-cut diamonds, *length approximately 465mm*; and a bracelet, *en suite, length approximately 185mm (2)*

R44 000–48 000



45



45



44

44

Tanzanite and diamond dress ring

set to the centre with an oval-cut tanzanite weighing approximately 6.40 carats flanked by a pair of heart-shaped diamonds weighing approximately 0.20 carat, to an openwork frame, size N

Accompanied by report number JC 120202762 from EGL South Africa stating that the tanzanite weighing approximately 6.40 carats is Blue Violet with Vivid Saturation and I1 in clarity

R30 000–32 000

45

Silver and blue-enamel box, Steinhart & Co, with import marks for Birmingham, 1926, .925 standard

rectangular, with hinged cover and gilt interior, engine-turned base, 97.7g, width approximately 79mm; an Austrian sterling silver and mauve guilloché enamel compact/perfume flask, maker's initials KF, Vienna post 1922, .935 standard, circular, with screw cap and ring attachment, the hinged cover set to the center with a pierced cartouche engraved with a pair of birds, enclosing a gilt interior and fitted with a mirror, chips to the enamel, 47.9g, diameter approximately 50mm; and a pair of Norwegian silver and blue guilloché enamel cuff-links, Marius Hammer, Bergen, 1920s, each circular disc with white-enamel line decoration, minor chips to the enamel, 8.1g all in (4)

R8 000–10 000



46

46

Diamond and sapphire platinum ring

claw-set to the centre with a square princess-cut diamond weighing approximately 0.60 carat, the shoulders channel-set with alternating round-cut sapphires and brilliant-cut diamonds, size M; and a diamond half-eternity platinum ring, channel-set with eleven round brilliant-cut diamonds weighing approximately 0.35 carat, size M (2)

R22 000–24 000



47

47

Unset pear-shaped diamond

weighing 0.9600 carat

Accompanied by report number 120808999/515134 from EGL South Africa stating that the diamond weighing 0.9600 carat is D in colour and VS1 in clarity

R50 000–60 000

48

Italian diamond bracelet

designed as a series of knife-edge domed links joined by eight square-shaped links, each claw-set with a round brilliant-cut diamond weighing approximately 1.09 carats, length approximately 180mm

R12 000–15 000

49

48

49

Lady's diamond, sapphire and white gold cocktail watch, Piaget, 1960s

the circular silver dial applied with baton markers, the bezel set with twelve round brilliant-cut diamonds and four arrow-cut sapphires, manual back-wind lever movement, to an integral textured bracelet and adjustable Piaget clasp, dial and clasp signed Piaget, case stamped '3411 118049', length approximately 167mm, dial width approximately 10mm

R22 000–25 000

50

50

Diamond and onyx dress ring

of trapezoidal form, claw-set to the centre with a brilliant-cut diamond weighing 1.0100 carats, the shoulders set with step-cut onyx and pavé-set with round brilliant-cut diamonds weighing approximately 0.50-0.60 carat, size N

Accompanied by report number 160620077 from EGL South Africa stating the diamond weighing 1.0100 carats is K in colour and S2 in clarity

R44 000–46 000



51

51

Turquoise, ruby and enamel dress ring

the hexagonal c-scroll pierced frame surmounted by a claw-set ruby-centred turquoise flowerhead enclosed by further rubies and a blue enamel border with pairs of claw-set turquoise stones to the corners, *five stones replaced, size 1½*

R5 000–7 000



52

52

Italian 18ct gold necklace

designed as an articulated pierced fringe with fixed bead terminals, *length approximately 420mm*

R22 000–25 000

53

Single-stone diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.90 carat, to pierced foliate shoulders, *size N*

R12 000–15 000



53

54

Ruby and diamond ring

channel-set with five square-cut rubies between textured white gold and diamond borders above a pierced frame, *one ruby damaged, size M*; and another, claw-set to the centre with two square-cut rubies enclosed by pavé-set diamonds, to a pierced band, *size J (2)*

R8 000–10 000

55

Diamond and platinum ring

the openwork millegrain frame collet-set with three old-cut diamonds weighing approximately 1.25 carats, size R½

R8 000–10 000



54

56

Lady's gold and ruby dress watch, Bucherer, 1940s

the square champagne-coloured dial with applied dot and baton markers, part-bezel and shoulders set with eight-cut diamonds and calibre-cut rubies, the unadjusted 17 jewel nickle-lever escapement stamped "Tevo", with gas-pipe link strap and adjustable locking clasp, *not in working order, the inside of the case stamped 0.750, the back stamped 16471, length approximately 180mm*

R12 000–15 000



56

55

57

57

Diamond ring

of cross-over design terminating into two tube-set round brilliant-cut diamonds united by a rectangular panel pavé-set with round brilliant-cut diamonds weighing approximately 0.96 carat, size L

R10 000–12 000



58

Multi-gem butterfly pendant/brooch

the openwork frame pavé-set with round brilliant-cut diamonds enclosing collet-set round and oval sapphires, rubies and emeralds, *width approximately 39mm*

R16 000–18 000



58



59



60



61



61

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing 1.552 carats, size M

Accompanied by report number 14010798 from DIA South Africa stating that the diamond weighing 1.552 carats is VS1 in clarity and J in colour

R82 000–84 000

62

Diamond single-stone ring

tube-set with a round brilliant-cut diamond weighing 2.5210 carats, size O

Accompanied by report number 160620073 from EGL South Africa stating that the diamond weighing 2.5210 carats is M in colour and S1 clarity

R115 000–120 000

62



60

Diamond and gold bracelet

composed of brick-links heightened with twenty-five collet-set brilliant-cut diamonds weighing approximately 3.75 carats, length approximately 195mm

R55 000–60 000

59

Pair of opal and diamond earrings

each collet-set to the centre with an oval cabochon-cut opal enclosed by a double border of channel-set round brilliant-cut diamonds weighing approximately 1.40 carats, buckle clip fittings (2)

R12 000–15 000

63 part lot



63

9ct gold necklace

composed of oval interlocking links, *length approximately 440,5mm*; and a gold bracelet, *en suite, length approximately 200mm (2)*

R4 500–6 000

64

Topaz pendant

the faceted oval stone weighing 93.18 carats claw-set to a frame suspended from a bale, *length including bale approximately 42mm*

Accompanied by certificate number 2608110203 from the Gemmology Institute of Southern Africa stating that the natural topaz weighing 93.18 carats is strong slightly reddish orange brown in colour and VVS in clarity

R18 000–20 000

65



65

Multi-gem bracelet

composed of a single articulated line of channel-set square amethysts, aquamarines, citrines and garnets, *length approximately 155mm*

R6 000–8 000

66

Diamond and gold dress ring, 1960s

claw-set to the centre with a round brilliant-cut diamond weighing 1.4270 carats to a trapezoid textured frame with square-shaped shank, *size N½*

Accompanied by report number 160720080 from EGL South Africa stating that the diamond weighing 1.4270 carats is M in colour and VVS2 in clarity

R42 000–45 000

66



67



67

Lady's 18ct gold Omega de Ville wristwatch, 1970s

rectangular with canted corners, the champagne dial with baton markers, the 17 jewel nickle lever movement adjusted to two positions, to an integral woven bracelet with adjustable Omega folding clasp, *length approximately 175mm, dial width approximately 25mm*

R15 000–20 000

68



68

Diamond and emerald dress ring

collet-set to the centre with a square-cut emerald flanked by two tube-set brilliant-cut diamonds weighing approximately 1.35 carats, to a textured square-shaped shank, *size Q½*

R28 000–30 000

69



69

Emerald and diamond necklace

the detachable connector collet-set with a pear-shaped emerald enclosed by a border of pavé-set brilliant-cut diamonds, the shoulders pavé-set with round brilliant-cut diamonds weighing approximately 0.80 carat, the gold necklace composed of flattened curb-links, *length approximately 420mm (2)*

R36 000–40 000

70



70

Pair of diamond and gold earrings

each reeded half-hoop claw-set with a row of brilliant-cut diamonds weighing approximately 0.35 carat, *post and buckle fittings (2)*

R7 000–9 000



71

Pair of 18ct gold pendant earrings, 1974

each graduated with textured oval-shaped drop, screw fittings, approximately 50mm long (2)

R4 000–6 000

72

Ruby, emerald, sapphire and diamond brooch

of shell form bordered by collet-set rubies, emeralds and sapphires and pavé-set diamonds, width approximately 44mm

R12 000–15 000

73

18ct gold necklace

composed of flat curb-links with bolt-ring and bar clasp collet-set with two opposing cabochon sapphires, stamped with the designer's signature, length approximately 440,5mm; and a bracelet, en suite, length approximately 200mm (2)

R30 000–32 000





76



77



75

75

**Single-stone diamond ring,
Uwe Koetter**

the penannular band collet-set with a
marquise-cut diamond weighing approximately
1.00 carat, size V

R18 000–20 000

76

**Gentleman's gold wristwatch,
Jaeger-Le-Coultre**

winding nickel lever movement, silvered dial
with applied baton indexes, gold baton hands,
polished case, *not in working order, dial signed and
case numbered 945082 A; with associated gold
strap and adjustable clasp, 34mm diameter*

R28 000–30 000

77

**Movado silver and shagreen
travelling watch, with import
marks for Glasgow, 1929**

rectangular, the square silvered dial with
gilt-painted arabic numerals, the shagreen case
with suspension loop, *the shagreen case with
cracks and some minor loss, silver case stamped with
import marks, 0.925 standard, and the numerals
1218509, width approximately 47mm*

R4 000–6 000

74



74

**A chrome Goliath eight-day
travelling open-faced pocket
watch, retailed by The Goldsmiths
& Silversmiths Co, 118 Adderley St,
Cape Town**

of South African interest, the white enamel
dial with roman numerals and blued steel
hands, matte gilt lever movement, cylinder
escapement, plain case, *case stamped 131922,
70mm diameter*

R4 000–6 000

78

Five-stone diamond ring

claw-set with graduated old-cut diamonds weighing approximately 4.00 carats, with diamond accents and ornate shoulders, *size N½*

R20 000–22 000

79

An Art Nouveau silver and enamel pendant, stamped .925 standard

set with a nymph amongst water lilies, the frame suspending three claw-set peridots, with silver bale, *9cm long*

R12 000–15 000

80

Gold hunting cased chronometer keyless lever watch, International Watch Co, for Eberhard Milan

18ct, gilt lever movement, bi-metallic compensation balance, signed, inscribed and numbered gold cuvette, gilt guilloché dial, white enamel chapter ring with arabic numerals, subsidiary seconds, outer minute track, gilt moon hands, fine engine-turned case, with leaf-and-berry band, *enamel chapter ring with damage, dial, case and movement signed, case number 889084, movement number 859042, diameter 48mm*

R20 000–25 000



78



79



80



81

81

Silver bracelet

composed of rectangular brick-shaped and arched links, length approximately 220mm

R1 200–1 500



82

82

**Silver and carnelian bracelet,
Erich Frey, 1970s**

designed as a series of six cross-shaped links, each centred by a collet-set cabochon-cut carnelian headed by square-shaped beaded panels joined by oval hollow links, maker's mark, length approximately 195mm; and a pair of silver and carnelian earrings, Erich Frey, 1970s, each circular dish-shaped clip suspending two line and ball drops flanked by an articulated drop terminating in a collet-set oval cabochon-cut stone, later post and butterfly fittings, maker's mark, length approximately 60mm (3)

R10 000–12 000



82



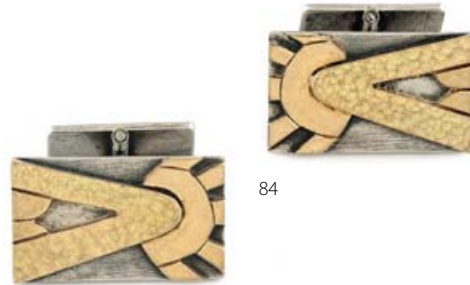
83

83

Silver cuff, Erich Frey

the front applied with a textured abstract motif, *engraved with maker's mark, width approximately 62mm*

R4 000–6 000



84

84

Pair of gold and silver cufflinks, designed by Cecil Edwin Frans Skotnes, 1972, manufactured by Kurt Donau

rectangular and applied in relief with a geometric design, *inscribed C Skotnes, and the date '72, stamped maker's initials KD, 33,8g (2)*

R7 000–9 000

85

Opal and 18ct white gold bangle

of irregular outline, with pear-shaped opal terminal, *approximate inner circumference 68mm*

R22 000–25 000



85

Mrs Liselotte Hardebeck

1920 - 2014

Liselotte Hardebeck was a well-known philanthropist and socialite in Johannesburg.

The proceeds from the sale of lots 86 – 142 will benefit the Umamawothando Trust which was set up in 2009 by the late Mrs Hardebeck for the advancement of post-graduate study for previously disadvantaged learners. Umamawothando, which means 'Mother of Love', was the name given to her by the people she helped during her lifetime.





86

86

Pearl necklace

graduated, measuring approximately 6,50 to 9,70mm with seed-pearl spacers and an emerald and diamond clasp set with eight-cuts, brilliant- and old-cut diamonds weighing approximately 0.65 carat and five oval and pear-shaped cabochon-cut emeralds, *length approximately 890mm*; and a pair of pearl studs, measuring approximately 11mm (3)

R5 000–7 000



86

87

Pair of diamond earrings

each open-work leaf-shaped plaque claw-set to the centre with an old-cut diamond weighing approximately 1.15 carats and 1.25 carats, headed by baguette-cut diamonds weighing approximately 0.32 carat enclosed by pavé-set brilliant-cut and old-cut diamonds weighing approximately 3.00 carats, *post and clip fittings* (2)

R80 000–90 000



87

88

An enamel and silver-mounted snuff box, late 19th/early 20th century, .935 standard

circular, the hinged cover set to the centre with a pierced silhouette of a young woman and a monkey against a mother-of-pearl plaque, within a pale-green guilloché enamel border, engine-turned base, *the mother-of-pearl plaque re-glued, 6,2cm diameter*

R3 000–4 000



88



89

89

14ct gold lorgnette

gold framed glasses, set to a tapering reeded handle applied with three foliate bands to a loop terminal, marked on bridge, cased *Gebr. Friedländer Hof-Juweliere, Sr.Maj.d.Kaisers,Jhrer Maj.d.Kaiserin, Berlin W*; and a 14ct gold pocket watch, Swiss, the circular enamel dial with arabic numerals, pierced hands and subsidiary seconds dial, the outer case engraved with initials and crown, the inner cover and cuvette stamped with 74281, not in working order, approximate width 30mm (2)

R6 000–8 000



90

90

9ct gold bracelet

of brick-link design, the clasp engraved *DOUBLEU*, length approximately 200mm

R12 000–14 000

91

Emerald and gold necklace

composed of white and gold figaro links interspersed with collet-set round and oval cabochon-cut emeralds, length approximately 1000mm

R48 000–50 000



91

92

93

94
part lot

92

18ct gold necklace

composed of figaro links, *length approximately 820mm*; and a gold 'Aztec' style pendant in the form of a mythical creature, *length approximately 50mm* (2)

R34 000–36 000

93

Emerald and diamond bracelet

composed of a series of tube-set alternating round and oval cabochon-cut emeralds and old-cut diamonds weighing approximately 1.00 carat, *length approximately 200mm*

R15 000–17 000

94

12ct gold brooch

pre-Columbian style of avian form, *later pin fitting, length approximately 45mm*; and five pre-Colombian style gold artifacts (6)

R12 000–14 000

95

**A George I silver bowl, possibly
Jas. Seabrook, London, 1716**

circular, with moulded rim on a conforming
pedestal foot, engraved O I * G, 125g, 10,3cm
diameter

R4 000–6 000



95

96

**A set of four George II silver
trencher salts, possibly
John Farnell, London, 1720**

of waisted octagonal form, 245g all in,
7,3cm wide (4)

R2 000–2 500



96

97

**A pair of George III silver tea
caddies, Augustin Le Sage, London,
1764, with fitted shagreen case**

in sizes, square baluster shape, the conforming
cover with pineapple finial, wavy base raised on
four pierced scroll and shell pad feet, 625g all in,
the taller 13,5cm high; the fitted shagreen case
with hinged domed cover applied with carrying
handle, the velvet-lined interior with a pair of
compartments, canted corners, raised on four
paw feet, 16,5cm high, 19cm wide, 12cm deep (3)

R50 000–70 000



97



98



99



100

98

A George III oak longcase clock, D Seddon, Frodsham, mid 18th century

the 31cm silvered dial engraved with flowerheads and roman numerals, the outer dial with arabic numerals, the matted centre with subsidiary seconds and date dial, signed 'D Seddon, Frodsham', with pierced steel hands and figural spandrels, four pillar rack and bell striking movement, the glazed hood with swan-neck pediment applied gilt flowerhead terminals, brass-capped hood pillars, with cross-banded arched trunk door, the base with canted and part-fluted corners, inlaid with heart-shaped motifs, on bracket feet, 196cm high

R20 000–30 000

D (Daniel) Seddon of Frodsham is recorded 1754-85

99

A George III brass-bound mahogany peat bucket

the tapering coopered body applied with four brass bands and carrying handle, the side with later handle, 36cm high, 37cm wide

R3 000–4 000

100

A George III mahogany cheese coaster

of dished form with two divisions and scroll handles, raised on later gilt-metal ball feet, 23cm high, 47,5cm wide, 22cm deep

R4 000–6 000

101

Four Victorian brass measures, Potter, Poultry, London

including two Standard Gallon two-handled measures, *19cm high, 28cm wide over the handles*; and two Standard Half-pint measures, *9cm high* (4)

R6 000–8 000

102

A pair of Victorian 50lb Avoir brass weights

bell-shaped with rectangular handle, *33,5cm high*, and an 8lb brass weight, similar, *20cm high* (3)

R7 000–10 000



103

A German silver caster, maker's initials 'AIB', Hanover, mid 18th century

spirally fluted baluster body with pierced cover and urn-shaped finial, engraved with a crest, raised on a domed foot, *260g, 19cm high*; and another, 19th century, similar, marks indistinct, *265g, 20,5cm high* (2)

R6 000–8 000

104

A silver two-handled wine taster, Augsburg, with Prussian tax marks for King Friedrich Wilhelm, early 19th century

circular, the sides with loop handles, engraved MEBVE and the date 1670, gilt interior, *65g, 11,4cm wide over handles*

R1 200–1 500



105

A pair of German silver tumbler cups, maker's initials GWM, Stuttgart, with Prussian tax mark for King Friedrich Wilhelm, early 19th century

with gilt interior and reeded rim, 130g all in, 4,2cm high; another, apparently unmarked, engraved with an inscription, with silver-gilt bowl, 55g, 5cm high; another, Gebruder Gutgesell, Hanau, 19th century, 55g, 4,5cm high; five further examples, various makers and dates, 150g all in, the tallest 3,5cm high (9)

R3 000–4 000

106

A silver tankard, unmarked, probably Spanish Colonial, 18th/19th century

the lip and base moulded with a foliate border, the side applied with a foliate and dragon-mask handle, part faceted body, 390g, 10,5cm high; and a silver box, L Neresheimer & Söhne, Hanau, late 19th/early 20th century, the hinged cover moulded in relief with sailing ships and enclosed by an inscription, gilt interior, the base moulded in relief with putti playing musical instruments and flanking vacant oval cartouches, restorations, 105g, 7,5cm diameter (2)

R8 000–10 000





107



108



109



110

107

A German silver platter,
Gebr. Friedlander, post
1886, .800 standard
oval, the rim applied with a leaf-and-
berry border and engraved with a
crest, 2030g, 61,5cm wide

R12 000–15 000

108

A German silver platter,
post 1886, .800 standard
oval, with reeded border, the rim
engraved with a crest, stamped
'RANGE CASSEL', 2170g, 60cm wide

R12 000–15 000

109

A German silver platter,
M H Wilkens & Söhne,
Bremen-Hemelingen, post
1886, .830 standard
oval, with scalloped reeded border,
with retailer's paper label, 1315g,
48cm wide

R7 000–8 000

110

A German silver dish,
Aachen, post 1886,
.800 standard
oval, the centre engraved with
a stylised flowerhead, the rim with
a border of anthemions, 510g,
30,5cm wide

R3 000–4 000



111

A pair of French silver beakers, Emile Puiforcat (1878 -1945), .950 standard the rims engraved 'toujours en vin jamais en vain', and 'jamais deux sans toi', each base with lappet border, 655g all in, 10,7cm high (2)

R4 000–6 000

112

A Russian icon of The Holy Mother of Kazan, with unidentified assay master's mark, possibly Perm, 1886 in silver oklad to a wooden back, the back applied with red velvet, 27 by 22,5cm

R20 000–25 000



112

113

An Italian Renaissance stone relief of the Madonna and Child, 16/17th century

41 by 32cm; within an Italian gilt-gesso and carved wood altar frame, 16th/17th century, with pastiglia decoration, the sides with carved columns, the base with dentil frieze, some repairs, damage and gilding loss, 64cm high, 61cm wide

R40 000–60 000



113

114

An Italian stone carving of the Virgin Mary and Holy Child, 18th century

standing on a shaped square base, 57cm high

R15 000–20 000

115

A bronze mortar and pestle, 18th century

with flared rim and cast with the date 'Ad 1778', 19cm high, 23cm wide (2)

R10 000–12 000



115



114



116

116

**An Italian walnut and burr-walnut
Bambocci cabinet, 18th century and later**

the upper section with two frieze drawers flanking a secret compartment carved with a pair of cherubs supporting a vacant shield, above an architectural arrangement of three panelled doors and five drawers enclosing secret compartments, profusely carved with figural decoration, 80cm high, 88cm wide, 43,5cm deep; the later stand with stepped moulded base, on ring-turned baluster legs and feet joined by a moulded H-shaped stretcher, 83cm high, 99cm wide, 47,5cm deep

R30 000–40 000



117

117

**An Italian carved walnut Bambocci
cabinet, 18th century and later**

the rectangular top inset with a later velvet pad above two frieze drawers flanking a boss carved with a crown and cherubs, the panelled fall-front enclosing a fitted interior with short drawers and a cupboard flanked by further figures and cherubs standing on corbels, panelled sides, 64cm high, 64cm wide, 33,5cm deep; the later stand raised on baluster legs joined by stretchers, on bun feet, 58cm high, 61cm wide, 34cm deep (2)

R20 000–25 000



118

118
A German enamelled humpen, dated 1662

of green tint, the cylindrical body enamelled with six bands of flowers and foliage, the rim enamelled 'BASTIANVS: VON: KEITEL: ANNO 1662', with slight kick-in base and white enamel dot band, 24,5cm high

R12 000–15 000

119

An Italian painted and gilt limewood relief of Saint John, 17th/18th century

the carved robed figure holding a book in his left hand with a black-painted eagle below and a bowl in the foreground, of shield-shape form carved with c-scrolls and pierced foliate scrolls heightened with gilt, some restorations and loss, 78cm high, 60cm wide

R40 000–50 000



119



120

120

**A brass casket, possibly
French, 17th/18th century**

the four sides and hinged cover cast in relief with scenes of the Annunciation and Saint Anne, the front with hasp and staple, raised on toupie feet, *9cm high, 24cm wide, 12,5cm deep*

R8 000–10 000

121

**A limewood figure of Saint
Barbara, possibly South
German, 16th/17th century**

the standing robed figure holding a lantern in her left hand, on a *later* shaped and stepped base, *162cm high, 30cm base (2)*

R40 000–60 000



121



122

122

A pair of Baroque-style walnut and leather upholstered open armchairs, possibly Spanish, 19th century

each rectangular back and seat applied with brass bosses, on square-section legs with carved front, back and side stretchers (2)

R8 000–10 000

123

An Italian Renaissance-style walnut and oak credenza, part 18th century and later

the later top above a pair of frieze drawers carved with a border of leaves, above a pair of panelled doors flanked by three figural terms enclosing a shelf, the panelled sides flanked by a pair of half-fluted pilasters, on a moulded stepped plinth base, restorations and alterations, 130cm high, 200cm long, 80cm deep

R30 000–40 000



123



124



124

**A pair of Italian carved
fruitwood cherubs,
18th century**

each carved in relief with fruit, with paper
label, 35cm high, 20cm wide (2)

R6 000–8 000

125

**An Italian oak and walnut
refectory table, 18th century**

the *later* moulded rectangular top above
a pair of turned baluster supports united
by a wave-shaped stretcher, on moulded
stepped trestle supports joined by a central
stretcher, restorations, with inventory label,
80cm high, 65cm deep, 144cm long

R12 000–15 000



125

126

An altarpiece with four panels, German, painted in the manner of Bernhard Strigel

oil on panel, painted with Isaiah, David, Jeremiah and Solomon, inscribed *ISAIE S3*, *DD. PSAI.72*, *JEREMIE-PRI G. SALOMON SP2*, and with their individual lamentations, in a later gothic-style giltwood frame, late 19th/early 20th century, raised on a stepped base, restorations 79cm high, 88cm wide, 11cm deep

R15 000–20 000

126



127

Two Italian gilt-wood pricket candlesticks, 19th century

each with serrated metal drip-pan above a baluster stem and concave-shaped triform base on scroll feet, some gilding loss, the taller 68cm high, excluding the metal drip pan (2)

R7 000–9 000

128

An Italian polychrome painted wood and parcel-gilt figure of the Madonna, 19th century and later

raised on a later gilt base and wooden plinth, some damage and loss, 28,5cm high; the later stand 10cm high

R4 000–6 000

127



128



129

**A Southern European
walnut and fruitwood
trestle table, 17th/18th
century**

the rectangular top on shaped trestle
supports joined by cross-over wrought-
iron stretchers, *55,5cm high, 74,5cm wide,
42cm deep*

R8 000–10 000

129



130

**An Italian walnut and
fruitwood credenza,
18th century**

the moulded rectangular top above an
egg-and-dart frieze border and a pair
of frieze drawers, with a pair of carved
cupboard doors below enclosing a
shelf, the corners with turned columns,
panelled sides above a gadrooned
border, on paw feet, *102cm high, 152cm
wide, 44,5cm deep, the reverse with label
'Rome Piazza di Spagna 33, Enrico Donati'*

R10 000–15 000

130





131



132

131

A pair of Italian late Renaissance style carved walnut armchairs, 18th/19th century

with square-section uprights headed by figural terms flanking a horizontal splat carved with a pair of terms flanking a crest above a rectangular plaque, with a similarly carved mid-rail below, plain arm supports, plank seats above a conforming frieze, the square-section legs joined by side stretchers, *all with restorations* (2)

R10 000–12 000

132

An Italian Renaissance style walnut and oak armchair, 18th/19th century

the carved uprights headed by figural terms united by a conforming mid-rail, downcurved leaf-scroll arm supports, upholstered leather seat, square-section legs joined by conforming stretchers, on square-section legs with side stretchers; and another example, similar, *restorations* (2)

R10 000–12 000



133



134

133

A walnut and leather armchair, possibly Italian, 19th century

the rectangular padded-back headed by a carved mask, with down-curved arm supports and zoomorphic terminals raised on scroll and leaf-carved supports, upholstered leather seat, on square-section legs joined by a conforming mask-carved front stretcher, and side stretchers

R5 000–7 000

134

An Italian walnut panel-back armchair, 18th century

with carved cresting-rail above an open back centred by a panel carved in relief with Saint Mark reading his scripture attended by a lion, raised on three turned spindles, down-curved arm supports, the side uprights headed by pomegranate finials, solid seat with panelled front and sides, *restorations*

R10 000–15 000

135

A fruitwood table/bench, possibly French, 17th/18th century

the rectangular double-hinged top supported on tapering columnar legs united by a *later* H-shaped stretcher, on bun feet, *restorations*, 66cm high, 99,5cm long, 52cm wide open

R8 000–10 000

136

A fruitwood side table, possibly Italian, 18th century

the rectangular top above a short and a faux long frieze drawer, on square-section legs joined by wavy-shaped side stretchers, *later* handles, 76cm high, 168,5cm wide, 67cm deep

R12 000–15 000



135



136

137

**A carved oak marriage kist,
possibly South German
18th/19th century**

the domed cover with carrying handle and knob, carved with artichokes, grapes and scrolls, the front carved with a pair of figures supporting a foliate shield, the sides similarly carved, the interior with *later* detachable tray, the inner domed cover fitted with engraved steel clasps, on *later* block feet, 40cm high, 60cm wide, 38cm deep

R6 000–9 000



137

138

**A Colonial satinwood and
coromandel brass-mounted
deeds box, late 18th/early
19th century**

the hinged moulded top applied with brass bosses and pierced escutcheons and key-plate, the front with fitted drawer, the sides with brass carrying handles, 15,5cm high, 58cm wide, 37cm deep

R8 000–12 000



138

139

**A Colonial teak and brass-
mounted deeds box,
19th century**

the moulded rectangular top applied with stylised brass leaves and bosses, the sides with brass carrying handles, brass corners and bosses, *lock-plate missing, hinges later*, 16cm high, 36cm wide, 26cm deep

R6 000–8 000



139



140

140

**A Qajar steel shield, Iran,
19th century**

the circular domed body applied with
four bosses and engraved with five figural
medallions and calligraphic cartouches,
47cm diameter

R5 000–7 000

141

**A Chinese powder-blue vase,
Qing Dynasty, Qianlong
(1736–1795)**

with tapering neck and bulbous body,
highlighted with gilt rondels between
lappet and *ruyi-head* borders, *underglaze-
blue double-ring mark*, and *iron-red six-
character mark*, *gilding worn*, 37,5cm high

R5 000–7 000

142

**A pair of Chinese blue and
white vases, Qing Dynasty,
19th century**

each with flared rim, the shoulders
moulded with bamboo-shaped handles,
painted with flowerheads, scrolling foliage
and lappet borders, 37cm high (2)

R15 000–20 000



141



142



143



144



145



Various properties

143

A silver-mounted Gallé acid-etched glass vase, circa 1900

four-sided with silver collar, carved with grapes and leaves in shades of green with gilt highlights, *engraved Gallé, Nancy, 19,3cm high*; with detachable pierced German silver stand, Breidenstein & Renaud, Frankfurt, .800 standard, *20,8cm high, 165g*

R25 000–30 000

144

A Loetz Creta Papillon silver-mounted glass vase, circa 1900

the iridescent baluster body with inverted wavy rim and spreading circular foot, overlaid in silver with sprays of flowers and berries, *stamped Sterling Silver, 30cm high*

R40 000–60 000

145

An Orrefors 'Gaal' glass vase, Edvard Hald, 1937

tapering cylindrical thick-walled body internally blown with bubbles, *engraved Orrefors - Hald, Gaal 1937 No. 13, 25cm high*

R10 000–15 000



146

**A twelve-light Tiffany
Studios 'Lily' floor lamp,
Louis C Tiffany, circa 1910**

with favrite glass shades, to a gilt-bronze
stand, shades etched 'L.C.T. favrite', 135cm high

R120 000–150 000



detail



147

147

A René Lalique frosted glass decanter and stopper, 'Douze Figurines avec Bouchon avec Figurine', Model No 914

designed in 1920, the body modelled with embracing figures, the stopper with a kneeling female figure, *engraved R. Lalique France No- 914, 28cm high*

R25 000–30 000



148

148

A Royal Brierley glass decanter and stopper, designed by Keith Murray, 1930s

of flattened rectangular form, the front engraved with a stepped and floral design, the stopper similarly cut, *engraved Keith Murray BRIERLEY, 24,2cm high*

R3 000–5 000



149

149

A René Lalique 'St Tropez' frosted and clear glass vase

designed in 1937, the tapering body moulded with vertical bands of floral decoration, *engraved Lalique, France, 18,2cm high*

R5 000–7 000



150

150

**A Georg Jensen silver
pedestal bowl, designed by
Johan Rohde, 1930s**

with hammered bowl, raised on a leaf-and-berry stem to a spreading circular foot, the bowl engraved *Anna Signe Elisabet 25 Mars 1933 and Barbro Yvonne 16 Juni 1935*, stamped *Denmark, Georg Jensen, sterling, 252, 1375g, 23cm high*

R80 000–120 000

151

**An Art Deco electroplate
tea and coffee set,
Joseph Rodgers & Sons,
Sheffield, 1930s**

comprising: a teapot, a coffee pot, and a milk jug, of geometric outline, applied with ebonised handles, engraved *Rd 805653*, the coffee pot 19,2cm (3)

R30 000–40 000



151

152

**A Georg Jensen silver
Leaf-and-Berry pattern
two-handled porringer,
designed by Harald Nielsen,
post 1945**

the hammered body with flared lip, the sides applied with reeded handles, headed by leaf-and-berry motifs, *stamped Denmark, Georg Jensen, sterling, 456, with import marks for Sweden, 215g, 8cm high*; and a Georg Jensen anthemion pattern tea strainer and stand, 1931, with pierced circular bowl, the side applied with an ebonised handle, the circular stand raised on three ball feet, *stamped Denmark, Georg Jensen, sterling, 77, import marks for Sweden, 1931 and the initials 'CFC', 115g all in, 17cm long (2)*



R14 000–16 000

153

**A Danish sterling silver tray
and bowl, Hans Hansen, 1954**

the tray of navette form with a central well, numbered 476; the circular faceted bowl raised on an oval stepped foot, numbered 479, *engraved Hans Hansen, DENMARK, STERLING, ANNO 1954, 705g all in, the tray 26,7cm long (2)*



R6 000–8 000

154

**A Christofle silver-plated
Mercury pattern four-piece
tea and coffee set, designed
by Lino Sabbatini, 1970s**

designed for the French President, Georges Pompidou's aeroplane, cylindrical with oval-shaped handles, comprising: a coffee pot, a tea pot, a milk jug and covered sugar bowl, *the coffee pot 21,2cm high*; and a Christofle silver-plated tray, oval with rounded corners, *47,2cm wide (5)*



R12 000–15 000



155

155

A silvered-metal overlaid porcelain vase, Krautheim and Adelberg, Bavaria, first quarter 20th century

ovoid, decorated with birds in flight between looped borders against a turquoise-green ground, *green-printed factory mark, 25cm high*

R4 000–6 000

156

A set of eight Fornasetti Le Arpie Gentili coasters, 1960s

transfer-printed in black and heightened with colour, each depicting a famous Italian opera singer as a caged bird, numbered 1 to 8, *black-printed factory mark, 10,5cm diameter*; cased, interleaved with Fornasetti paper coasters; and an additional example of number 6 (9)

R8 000–10 000



156

157

A 'Spade' form stoneware
vase, 1970s, Hans Coper
(1920–1981)

impressed with HC seal, 20,5cm high

R180 000–200 000

LITERATURE

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example illustrated in colour on
page 96.



158

An 'hourglass' form
stoneware vase, circa 1968,
Hans Coper (1920-1981)

*impressed HC seal, minor restoration to
the lip, 32,3cm high*

R140 000-160 000

LITERATURE

cf. Michael Casson. (1967) *Pottery
in Britain today*, United Kingdom:
Alec Tiranti Ltd. A similar example is
illustrated in colour on the front cover
and catalogue number 110.

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example is illustrated in colour on
page 81.





159

A stoneware vase with flared
lip, 1970s, Dame Lucie Rie
(1902-1995)

impressed LR monogram seal, 33,2cm high

R160 000-180 000

160



160

A bottle vase with flared lip,
1970s, Dame Lucie Rie
(1902-1995)

manganese glazed, the inner lip with
sgraffito decoration, *impressed monogram*
seal LR to the base, restored, 25,7cm high

R50 000-70 000

161

A stoneware bowl, 1970s,
Sheila Fournier (1930-2000)

impressed SF, 8,5cm high; a Derek David
flambé porcelain bottle vase, *painted*
signature, 9cm high; and a stoneware
pedestal dish, *painted initials*, 7cm high (3)

R4 000-6 000



161

162



162

A Leerdam Unica glass vase, designed by AD Copier, 1940s

free blown clear glass internally coloured in smoky grey, engraved *Leerdam-Unica, A.D. Copier, W245A*, 29,8cm high

R8 000–10 000

163

A Leerdam Unica blue and green glass vase, Floris Meydam, 1940s

flattened ovoid, engraved *Unica, Floris Meydam*, indistinctly engraved numerals, possibly 3729, 11,8cm high

R4 000–6 000

164

An Italian Murano Sommerso vase, Flavio Poli, circa 1960s

of flattened oval form, internally free-blown with purple and cerise, 31,9cm high

R9 000–12 000

163



165



165

A Schneider blue and clear glass vase, 1950s

the ovoid body blown with six thick-walled flanges, infused with *bollicine*, 25,3cm high

R6 000–8 000

166

A Leerdam clear glass and 'bollicine' vase, designed by AD Copier, 1930s

tapering cylindrical, the thick-walled body blown with swirls of *bollicine*, 27cm high

R3 000–4 000

164



167



166



167

A Leerdam clear glass and 'bollicine' bowl, designed by AD Copier, 1930s

tapering oval, the thick-walled body blown with spirals of *bollicine*, 13,5cm high

R4 000–6 000

168

A Barovier and Toso green and pink-striped glass lamp, Murano, 1960s

the tapering body raised on a clear glass and gilt-foil collar, on a domed foot with moulded aperture, fitted for electricity, 32cm high excluding electrical fitting

R8 000–10 000

169

A Murano glass lamp, designed by Barbini, 1960s

the tapering ovoid body acid-etched in blue, cream and brown, loose glass cover with flowerhead finial and three spherical securing bosses, the reverse of the cover frosted, raised on a cream-painted metal base, fitted for electricity, enamel loss to the base, engraved *Barbini Murano*, designer's labels, 34,5cm high

R15 000–20 000

170

A near pair of green glass vases, probably Murano, 1960s

cylindrical, each blown with two pale-green irregular bands, the taller 25,5cm high (2)

R5 000–7 000

171

An Italian clear and ochre-striped glass vase, Venini, 1980

ovoid lightly ribbed body, designer's label, engraved *Venini Italia 80*, 35cm high

R7 000–9 000



168



169



170



171



172



173



174



175

172

A Murano 'Profilo', Badioli, 1990s

blown in the profile of a man, in shades of orange, red and blue, engraved Badioli M, Murano 9/50, 36cm high

R25 000–30 000

173

A Murano glass figure, 'Figura', Badioli, signed and dated 1996

blown in the form of a female figure in shades of orange, red and blue, to a black cylindrical base, engraved on the front and the reverse Badioli. ANGELA 96, 74,2cm high including the base

R15 000–20 000

174

A Kosta Boda blue and orange glass vase, Kjell Engman, 1980s

compressed circular, raised on a spreading circular foot, engraved Kosta Boda Art Coll K. Engman H965, 35cm high

R3 000–4 000

175

An amber and multicoloured glass bowl, Willem Heesen, executed at de Oude Horn, 1985

internally blown with yellow and blue pebble-shaped forms, engraved 850246, W/B oude Horn, W Heesen, 31,5cm diameter

R6 000–8 000

176

A glass vase, Willem Heesen, executed at de Oude Horn, 1993

of flattened ovoid form, internally blown with flowers and trailing lines in shades of yellow, within a dark blue thick-walled body, engraved W Heesen, 930104 A, oude Horn, 29,5cm high

R15 000–20 000

177

**A glass vase by Misha Ignis,
1993**

of ovoid form, blown with a double-
walled rim, in shades of green and brown,
engraved IGNIS S 11/93, 31,1cm high

R10 000–15 000



176



177

178

**A glass dish, Willem Heesen,
1998**

of irregular form, blown in shades of blue
and yellow, *engraved 980225, W Heesen,
39cm wide*

R6 000–8 000

LITERATURE

cf. Willem Heesem. (1993) *Werken uit Willem
Heesem, De Oude Horn*, Holland. A similar
example illustrated in colour on page 19.



178

179

**A glass vase by Pauline Solven,
1992**

triangular, internally blown in shades of
pale green, dark blue and orange, *engraved
Pauline Solven 1992, 18cm high*

R5 000–7 000



179

180

**A David Reade blue and green
glass bowl, 1999**

raised on a circular clear glass foot,
engraved D Reade '99, 62cm diameter

R8 000–10 000



180



181

181

An Italian 'Diamond' chair, 1980s,
designed by Harry Bertoia in 1952
with shaped leather cushion

R2 000–3 000



182

182

An Italian 'Red and Blue' chair,
1980s, designed by Gerrit Thomas
Rietveld in 1917/1923
enamelled lacquer in primary colours, *some
chipping*

R8 000–10 000

183

An Italian chaise longue, 1980s,
designed by Le Corbusier in 1928
chrome plated steel, *later upholstered in Nguni
hide, black leather bolster cushion, 163cm long*

R7 000–9 000



183

184

An Italian 'Willow chair', 1980s,
designed by Charles Rennie
Mackintosh in 1904

wraparound black lacquered ash, loose
upholstered seat

R25 000–30 000



184

185

An Italian 'Hill House
Ladderback' chair, 1980s,
designed by Charles Rennie
Mackintosh in 1903

black lacquered ash with upholstered seat

R4 000–6 000



185

186

An Italian black leather and chrome two-seater sofa, 1980s, designed by Le Corbusier

128cm wide, 70cm deep

R8 000–10 000



187

An Italian plastic and chrome 'Sit & Move' chair, designed by Enrico Cioncada in 1998

manufactured by SitLand, articulated seat and back, on plastic castors, *moulded signature*

R2 000–3 000



188



188

An Italian Bonaldo 'New York' sofa, Soluzioni, 2007, adjustable upholstered back, seat and arm supports, with metal legs, retail label, 211cm long

R7 000–9 000

189

Ten Italian 'Stacking' chairs, 1980s, designed by Robert Mallett-Stevens in 1928 steel tube and sheet metal, black epoxy finish, one bearing retail label (10)

R10 000–12 000

190

An Italian Bonaldo 'Loft' *modem dormeuse* convertible sofa, Soluzioni, 2007, designed by Stefan Heiliger upholstered, with adjustable back and arm rest, steel frame and legs, mechanism with label, 200cm long

R7 000–9 000



190



The Vineyard Hotel, Newlands, Cape Town
10 October - 2pm

**English, Continental, Oriental
and Cape Silver, Furniture
and Decorative Arts**

Lots 191–360

Lot 200 A George III silver tureen and cover, Benjamin Smith II, London

191

A pair of George II silver sauce boats, maker's marks worn, London, 1740

each with everted scalloped rim, leaf-capped scroll handle and raised on three trefoil-headed hoof feet, 545g all in, 8,1cm high (2)

R6 000–8 000



192

A George III cruet set, Jabez Daniell & James Mince, London, 1770

cinquefoil, the pierced frame with gadrooned border with a heart-shaped cartouche engraved with a crest, raised on four pierced ball-and-claw feet, with central carrying handle and division collar, fitted with two silver-mounted glass vinegar bottles, each engraved with a crest, and three associated silver-mounted glass condiment bottles, 1435g all in, 24cm high

R15 000–20 000

192



193

A George III Scottish silver salver, maker's initials indistinct, Edinburgh, 1771

circular, with moulded wavy and foliate border engraved with fruit and flowers amongst c-scrolls and shells, raised on three cabriole pad feet, 455g, 22,5cm diameter

R2 500–3 000



194

**A George III silver tray,
John Crouch I & Thomas
Hannam, London, 1778**

oval, embossed to the centre with a basket of fruit enclosed by c-scrolls and eight radiating panels engraved with further fruit and flowers and two cartouches, one engraved with a crest, enclosed by a pierced beaded border divided by oval cartouches embossed with putti at various pursuits, raised on four conforming scroll feet, *restorations, 5485g, 69,5cm wide*

R40 000–50 000

195

**A set of four George III
silver salts, Charles Aldridge,
London, 1788**

of navette form, with reeded borders and gilt interior, on four leaf-headed legs with scroll feet united by a stretcher, *505g all in, 5,8cm high (4)*

R3 000–4 000



194



195

196

**A George III silver coffee pot,
John Robins, London, 1794**

urn-shaped, the shoulder engraved with a band of anthemions and cornucopia between line borders, the front and reverse with vacant shield-shaped cartouches, on a stepped oval base engraved with flowers, the hinged cover with conforming finial, *later* wood scroll handles, 895g, 31cm high

R10 000–12 000



196

197

**A pair of Sheffield plated
entrée dishes and covers,
first quarter 19th century**

rectangular, each with gadrooned and floral borders, the sides with conforming handles, each cover engraved with a crest, with detachable foliate and reeded handle, detachable liners, raised on acanthus-leaf-headed paw feet, 41,5cm wide over handles (2)

R8 000–12 000



197

198

**A George III silver tankard,
Robert Hennell I and David
Hennell II, London, 1800**

with *later* spout, the tapering cylindrical body *later* embossed and engraved with scroll and foliate decoration enclosing a vacant cartouche, the domed cover with pierced shell thumbpiece, s-shaped engraved handle, gilt interior, on a reeded base, 1245g, 22,8cm high

R12 000–15 000



198



199



200

199

A set of six George III silver salts and six spoons, Peter, Ann & William Bateman, London, 1802 and 1803

circular, each with gadrooned rim and compressed body engraved with a crest, on a raised conforming foot, gilt interior, each spoon with engraved terminal, *restorations and gilding worn, 550g all in, 4,1cm high (12)*

R4 500–5 000

200

A George III silver tureen and cover, Benjamin Smith II, London, 1812

oval with gadrooned rim, each side applied with double-lotus handles, the body engraved with an armorial to the front and reverse, raised on shell and acanthus-leaf-headed paw feet, the cover engraved with a crest and applied with a double scroll handle with flowerhead terminals and acanthus-leaf decoration, *3225g, 37cm wide over handles*

R80 000–120 000

201

**A George III silver coffee jug,
Soloman Hougham, London,
1817**

the moulded part-gadrooned body
enclosing a circular cartouche engraved
with an armorial, with foliate rim, the
hinged cover with urn-shaped finial, the
handle with acanthus-leaf thumbpiece,
later fillets, 815g, 20,5cm high

R5 000–7 000

202

**An assembled set of silver
Fiddle and Thread pattern
flatware, George Adams and
William Chawner, London,
1824–1879**

comprising: twelve dinner spoons, twelve
dessert spoons, twelve table forks, twelve
dessert forks, twelve teaspoons, two sugar
sifters, three salt spoons, a basting spoon,
a pair of sauce ladles, a butter knife, a pair of
sugar tongs, a soup ladle, some with crests,
*4750g all in; and twelve silver table knives
and twelve silver bread knives, John Ball,
London, 1979-1980 (95)*

R40 000–45 000



201



202
part lot



part lot

203

A George IV silver King's pattern canteen of cutlery, William Eaton, London, 1829

comprising: twelve table forks, twelve dessert forks, twelve teaspoons, a pair of sauce ladles, a pair of mustard spoons, twelve table spoons, twelve dessert spoons, a soup ladle, a fish slice, a pair of basting spoons, some of the terminals engraved with a crest, 5835g all in; twelve King's pattern table knives and twelve bread knives, a pair of carving knives in sizes

and a pair of carving forks in sizes, Herbert & Lawrence Parsons, London, 1950-1954, and a Fiddle pattern steel, maker's mark worn, London, 1951, retailed by TESSIERS LTD. SILVERSMITHS, 26, NEW BOND ST., LONDON, W.; contained in an oak canteen, with hinged rectangular cover, the sides applied with brass carrying handles, fitted with three baize-lined trays, *brass handle missing, 18cm high, 48,5cm wide, 39,5cm deep* (98)

R60 000–70 000

204

An Irish silver Fiddle pattern fish slice, Thomas Meade, Dublin, 1835

the blade pierced with a fish and enclosed by a star-shaped border, with engraved foliate and wrigglework bands, the terminal engraved with a crest, 155g

R4 000–6 000



204

205

A Scottish silver christening mug, Peter Aitken I, Glasgow, 1844

with reeded rims, the body engraved with scrolls against a stippled ground, engraved 'Ailsa 11th October 1922' within a c-scroll cartouche, the side applied with c-scroll handle engraved with foliage and flowers, leaf-shaped thumbpiece and gilt interior, 200g, 9cm high

R4 000–6 000



205

206

A pair of Victorian silver novelty spoons, James Charles Edington, London, 1849

each vine-encrusted stem headed by a mermaid terminal viewing herself in a hand-held mirror, the shaped gilt bowl engraved with a crest and initials, 155g all in (2)

R4 000–6 000



206

207

A pair of Victorian silver entrée dishes and covers, Elkington & Co, Birmingham, 1852

oval with beaded rims, the covers engraved with an armorial and a crest, applied ivory finial, each raised on plated stands, marked Elkington & Co, 1852, on cabriole legs with beaded leaf-headed paw feet united by a central circular open well, fitted with a covered burner cast with four stylised dragon supports, stamped '3' and '4', 1860g all in, 31cm wide (2)

R12 000–15 000

* This lot is not suitable for export.



207

208

A set of Victorian silver Tudor pattern flatware, George William Adams, London, 1852-1853

comprising: twelve table spoons, twelve dinner forks, twelve dessert forks, twelve dessert spoons, and two sauce ladles, some terminals engraved with a crest, *3570g all in*; and twelve table knives and twelve bread knives, Roberts & Belk Ltd, Sheffield, 1970-1971 (74)

R30 000-35 000



208
part lot

209

A Victorian silver claret jug, Martin, Hall & Co, Sheffield, 1857

the baluster body with slender neck moulded with four panels, each panel centred by an oval cartouche engraved with flowers, one panel engraved with a crest, raised on a circular foot, applied with a branch-form handle modelled in relief with grapes and vine leaves, the hinged cover with leaf-shaped thumbpiece, gilt interior, *825g, 33cm high*

R12 000-16 000



209

210

A Victorian novelty silver vinaigrette in the form of a walnut, Sampson Mordan & Co, London, 1881

the hinged domed cover enclosing a silver-gilt interior with pierced grille, with suspension ring, engraved *S. MORDAN & CO. LONDON, 20g, 3,4cm wide*

R5 000-7 000



210

211

A set of four Victorian silver novelty table ornaments, Frederick Elkington, London, 1885

each modelled in the form of a duck, engraved on the base 'Gun club July 1885', *620g all in, 14,5cm long (4)*

R10 000-12 000



211

212

A pair of late Victorian silver novelty flower bowls, Lambert & Co, London, 1896

boat-shaped, each end surmounted by half-naked female terms, the sides moulded with swags of foliage flanking masks, raised on a shallow oval foot rim, *stamped Lambert, Coventry Street, London, 1300g all in, 23,5cm long (2)*

R12 000–15 000

212



213

A Victorian silver-mounted easel-back mirror, William Comyns & Sons, London, 1896

pierced and embossed with angels, figures of Pan, masks and satyrs, flowers and scrolls, the cresting with a vacant cartouche, against a velvet-lined backing, bevelled glass, *restorations and replacements, 53,8cm high*

R8 000–10 000

213



214

Two silver sugar baskets, apparently unmarked, late 19th century

each pierced frame with rope borders raised on a spreading circular foot, applied with birds and ribbon-tied swags of flowers flanking a c-scroll cartouche engraved with the initial 'H', with hinged twist-turned handle, *scratch weights 3-5, 5-5, 245g all in, the taller 10,2cm high; fitted with blue glass liners (2)*

R3 000–4 000

214



215

**A silver chatelaine,
18th century and later**

the hook pierced with the initials
'F M I', suspending five chains hung
with: a thimble in the form of a bucket,
a pin wheel, a ribbon dispenser, an
aide-memoire, a silver star, a pen-knife,
a coin case, possibly Birmingham, 1899, and
a circular disc inscribed 'Jane Nixon 1760',
205g all in, approximately 26,5cm long

R5 000–7 000



215

216

**A late Victorian silver basket,
Harrison Brothers & Howson,
Sheffield, 1900**

rectangular, incorporating outcurved
handles and scroll terminals, the
wirework frame with gadrooned rim
on a conforming reeded base, *545g, 30,5cm
wide over handles*

R3 000–4 000



216

217

**An Edward VII silver-mounted
glass claret jug, Levi &
Salaman, Birmingham, 1902**

the tapering faceted body with star-cut
base, mounted with a scroll-shaped handle
terminating in a vacant shield, with hinged
cover and heart-shaped thumbpiece, the
mount engraved with the initial 'E', the
shell-shaped spout cast with the mask of
Bacchus, *27,2cm high*

R8 000–10 000



217

218

**An Edward VII Irish silver jug,
John Smith, Dublin, 1902**

the bulbous hammered body applied with
a scroll handle, 470g, 9cm high

R4 000–6 000



218



219

219

**An Edward VII Arts and Crafts
silver-mounted earthenware
beaker, James Deakin & Sons,
Chester, 1904**

cylindrical, the pierced frame moulded with
berries and foliage within arched panels,
fitted with a green-glazed beaker, *inscribed
with the maker's marks, engraved Rd. 429266,
beaker fixed, 400g all in, 10,2cm high*

R4 000–6 000

220

**An Edward VII silver soup
tureen and cover, Thomas
Bradbury & Sons, London,
1905**

urn-shaped, with reeded rim and moulded
loop handles, on an oval stepped base, the
cover with conforming finial, 1550g,
23,5cm high

R8 000–10 000



220

221

**A set of four Edward VII
silver bon-bon dishes, Cooper
Brothers & Sons, Sheffield,
1906**

circular, each pierced frame raised on
four leaf-shaped feet, 460g all in,
10,5cm diameter (4)

R1 600–2 000



221

222

An Edward VII novelty silver-mounted pink glass perfume bottle and stand, Sampson Mordan & Co Ltd, Chester, 1906

the cover modelled as an owl set with cabochon jewelled eyes, ovoid glass body, the stand cast as a nest, *stamped .925, 35g all in, 5,3cm high (2)*

R5 000–7 000



222

223

An Edward VII silver and tortoiseshell-mounted inkwell, maker's mark worn, London, double-struck date mark, probably 1909

the hinged cover mounted with tortoiseshell enclosed by a leaf-and-berry border and centred with piqué-work, the compressed circular body above a spreading conforming foot, *loaded, lacking inkwell liner, 5cm high*; and a tortoiseshell and silver-mounted page turner, indistinctly marked, the reeded handle with an acanthus-leaf terminal, each side with a ribbon-tied vacant cartouche, *35cm long (2)*

R4 000–6 000



223



224

A pair of George V silver-gilt pierced pedestal baskets, George Nathan & Ridley Hayes, Chester, 1912, retailed by Asprey, London

each pierced body moulded in relief with swags of foliage and flowerheads, the rims with oak leaves and flowerheads, raised on a dome pedestal base, *engraved with the retailer's mark, 405g all in, 9,5cm high (2)*

R10 000–12 000



224





225

A George V silver two-handled tray, Henry Matthews, Birmingham, 1912

oval, the centre engraved with initials enclosed by an ovolo border, the sides applied with acanthus-leaf reeded and ropework handles, raised on four domed feet, 2345g, 73cm wide over handles

R20 000–25 000



226

A pair of George V silver bon-bon baskets, Fenton, Russell & Co Ltd, Birmingham, 1913

in sizes, each circular pierced foliate body raised on bifurcated legs with paw feet, engraved Rd. 610061 H, 200g all in, the taller 6,5cm high (2)

R1 200–1 500

227

A George V silver basket, R F Mosley & Co, Sheffield, 1922

circular, with foliate-pierced rim, on a conforming base, 780g, 25,7cm diameter

R5 000–7 000



228

A George V silver two-handled wine cooler, Harman & Co, London, 1931

urn-shaped with flared rim, the body applied with a band of grapes and vine leaves above an engraved armorial, the sides with a pair of rope-twist-and-leaf handles, the lower half moulded with acanthus leaves, on a stepped circular base, *the exterior with traces of gilding, dent to the foot rim, 2450g, 29,5cm high*



228

R20 000–25 000

229

Two silver baskets, Elkington & Co, Birmingham, 1936–1937

circular, the pierced frame moulded with leaf-and-grape scalloped rim, on a conforming base, the centre of each bowl engraved with the initial 'A', *1135g all in, each base stamped with the numerals 38326, 23,5cm diameter (2)*



229

R10 000–12 000

230

A set of four George VI silver sauce boats, Elkington & Co, Birmingham, 1937

in sizes, each with moulded wavy border, raised on a stepped oval base, applied with scroll handle and thumbpiece, the body engraved with the initial 'A', *1505g all in, the tallest 10,5cm high (4)*



230

R8 000–10 000



231

231

A George VI silver two-handed tray, Elkington & Co, Birmingham, 1937

oval-shaped, engraved with the initials 'C A', with moulded wavy border, the sides applied with arched handles with scroll terminals, 4515g, 77,5cm wide over handles

R20 000–25 000

232

A George VI silver basket, Elkington & Co, Birmingham, 1937

oval, the pierced rim incorporating square handles, the centre engraved with the initial 'A', engraved 23557, 545g, 28cm wide

R2 500–3 000



232



233

233

A George VI silver two-handed tray, maker's initials K & L, Birmingham, 1938

octagonal, the centre engraved with the initial 'C', the sides applied with stepped rectangular silver handles with ebonised mounts, 1740g all in, 52,5cm wide over handles

R15 000–18 000



234

234

A George VI silver salver, Mappin & Webb, Sheffield, 1946

octagonal with incurved corners and beaded border, raised on four moulded bracket shaped feet, 415g, 22,5cm wide

R2 000–3 000



235

235

A George VI silver three-piece Christening set, emblematic of 'The Three Bears', Mappin & Webb, Sheffield, 1946

comprising: a mug, a two-handed porringer and a plate, each applied in relief with three bears walking before three engraved bare-leaved trees, 680g all in, the plate 18cm diameter (3)

R8 000–10 000



236

236

**A Queen Elizabeth II set of
Dubarry pattern cutlery,
Roberts & Dore, Sheffield, 1959**

comprising: twelve soup spoons, thirteen bread knives, twelve fish forks, eleven fish knives, twelve table forks, twelve table knives, twelve dessert forks, twelve dessert spoons, twelve cake forks, twelve coffee spoons, twelve teaspoons, a soup ladle, a carving fork, a steel, two sauce ladles, four table spoons, *5835g all in*; A Queen Elizabeth II silver condiment set, Edward Barnard & Sons Ltd, London, 1964-1966, comprising: six mustard pots, six salts, six pepper pots and four mustard teaspoons, *445g all in*, fitted with blue glass liners; two plated cake forks, three plated sauce ladles, twelve plated tea knives, eight plated table spoons, eleven plated cake forks, contained in a mahogany canteen, the rectangular top with moulded serpentine-shaped front above four graduated fitted drawers, on cabriole legs and shell-headed feet, *94cm high, 84,5 wide, 59cm deep (200)*

R35 000–40 000



236
part lot

237

**A set of six Queen Elizabeth II
silver underplates,
J B Chatterley & Sons Ltd,
Birmingham, 1968**

each with moulded gadrooned border, *4650g all in, 27,5cm diameter (6)*

R18 000–20 000



237

238

**An oak and inlaid armchair,
part 18th century**

the inlaid top-rail with *later* triple arch,
above a panelled back, downcurved arms,
later plank seat on ring-turned legs joined
by stretchers, on *later* bun feet, *restorations
and replacements*

R3 000–4 000



238



239

239

**A George III mahogany tripod
supper table, possibly Irish**

the circular top with pierced oval and
leaf-carved gallery with beaded borders,
with birdcage mechanism, leaf-and-ribbon-
carved baluster column, on acanthus-leaf-
carved cabriole legs and dolphin-carved
pad feet, *restorations*, 80cm high, 84cm
diameter

R20 000–25 000

240

**A George III mahogany
fall-front bureau**

the rectangular top above a fall-front
enclosing a fitted interior with baize-lined
writing service, above four graduated
long drawers, on bracket feet, one drawer
inscribed 'Thomas Day, the son of William
and Susan May, was born on Saturday
June 13, 1818', 105cm high, 99,5cm wide,
48cm deep

R12 000–15 000



240

241

A George III mahogany tilt-top tripod table

the circular top above a ring-turned baluster column, on three cabriole legs with pad feet, 72cm high, 75cm diameter

R6 000–8 000

242

A George II style upholstered and mahogany wing-back armchair

raised on moulded cabriole legs and pad feet

R9 000–12 000

243

A Regency mahogany and upholstered settee

with padded scroll ends and reeded upholstered part-back, on outcurved reeded legs raised on later brass cappings, loose bolster and seat, 89cm high, 206cm long

R20 000–25 000



241



242



243

244

A George III mahogany open armchair

the shield-shaped back carved with foliage, upholstered seat, on tapering square-section legs headed by foliate paterae, *restorations*

R3 000–4 000



244

245

A George II style walnut and walnut-veneered chest of drawers

the moulded rectangular quarter-veneered top above four graduated drawers, on *later* bell-shaped feet, 81cm high, 62,5cm wide, 35,5cm deep

R8 000–10 000



245

246

A Regency mahogany and plum-pudding inlaid sideboard

the arched double-scroll backboard centred by a reeded column headed by a *later* brass finial, the breakfront top with a pair of frieze drawers, the pedestals with a cellaret drawer and cupboard, above a long drawer, on a moulded base, the front inlaid with ebonised stringing and leaf motifs, *some veneer loss, some stringing lifting*, 124cm high, 192cm wide, 67cm deep

R15 000–20 000



246

247

A Victorian mahogany butler's tray-on-stand

with moulded rectangular top, the sides applied with brass carrying handles, on a baluster-turned X-shaped stand joined by turned stretchers, 79cm high, 74,5cm wide over handles, 49,5cm deep

R6 000–8 000



248

An Edwardian satinwood and painted demi-lune card table

the shaped rectangular top enclosing a baize-lined surface, with conforming frieze raised on acanthus leaf-carved and fluted legs, on ovoid feet, the top and frieze with fruitwood bandings and stringing, painted with sprays of flowers and trophies, the front corners with *en grisaille* medallions painted with classical figures, 80cm high, 94cm wide, 45,5cm deep

R30 000–35 000



249

A George III style walnut and caned side chair, 19th century

the arched top rail above a waisted splat carved with foliage and gilt-highlights, drop-in caned serpentine-shaped seat on cabriole legs and pad feet joined by turned and block stretchers

R2 000–3 000

250

A Victorian taxidermy bird diorama, late 19th century

of twelve birds on branches before sheaves of wheat, on an oval walnut base raised on four circular feet, glass dome, 70cm high

R8 000–10 000



251

A pair of George III style mahogany side chairs

upholstered back and seat on cabriole legs and pad feet (2)

R8 000–10 000

252

An Arts and Crafts mahogany and satinbirch inlaid upholstered armchair

with upholstered back and sides, the front arm supports with faceted octagonal shaped terminals, the tapering legs on conforming feet, inlaid with ebonised stringing

R10 000–12 000

253

A Victorian mahogany and inlaid collector's cabinet

the moulded rectangular top above a pair of panelled cross-banded doors enclosing twenty-two drawers with turned ivory knobs, the sides with brass carrying handles, raised on ebonised bun feet, *40cm high, 35cm wide, 28cm deep*

R4 000–6 000

* This item is not suitable for export.

254

A Victorian mahogany brass-bound military chest-on-chest, 19th century

the upper half with two short drawers and a long drawer, the lower half with two long drawers, on *later* block feet, *97,5cm high, 97cm wide, 45cm deep*

R20 000–25 000



252



253



254



255



258



256



257

255

A silver snuff box, apparently unmarked, probably Dutch, circa 1735

cartouche-shaped with bombé sides, the hinged reeded cover set with a pierced panel engraved with a domestic scene enclosed by foliate and mask decoration, the panel set to a wood ground, with wave-shaped thumbpiece, gilt interior, *some splits, 60g, 6,7cm wide*

R6 000–8 000

256

A Dutch silver-mounted tessie, Jacob van Nieuwcasteel, Utrecht, 1797

circular, the reeded and pierced frame engraved with flowerheads, raised on three conforming supports, fitted with a copper dish, to a mahogany stand raised on three bracket feet, the frame, *105g, 9,6cm high*

R6 000–8 000

257

A Swedish silver tankard, C G Hallberg, possibly Göteborg, 1896

cylindrical, the hinged domed cover with pierced thumbpiece and gadrooned border, the centre set with a coin, the handle moulded with fruit and a vacant shield-shaped terminal, the body engraved with a band of shells and scrolls, gilt interior, raised on three leaf-headed ball feet moulded with fruit, *700g, 15,5cm high*

R9 000–12 000

258

A pair of German silver pierced beaker vases, H Meyen & Co, Berlin, late 19th century, .800 standard

each tapering cylindrical openwork beaker cast with flowers and foliage, *520g all in, 12cm high*; with fitted brass liners stamped EINSATZ-UNECPT, *12cm high (2)*

R4 000–6 000

259

A German silver glass-mounted centrepiece, late 19th/early 20th century, .800 standard

oval, the frame moulded with ribbon-headed vacant cartouches divided by fruit-filled cornucopias, the sides applied with open-work handles, on four toupie feet, *215g, 32,5cm wide over handles*, fitted with clear glass liner

R3 000–4 000

260

A WMF electroplate casket

the hinged rectangular cover with fixed arched handle, the front moulded with a stylised leaf-shaped escutcheon, the whole with part-cabocheon and beaded borders, raised on bracket feet, *lacking key, moulded numerals '314', 12cm high*

R4 000–6 000



259



260



261

261

A French silver canteen of cutlery, Société Anonyme Orfèvrerie Maillard, Paris, 1905–1910, .950 standard

comprising: twelve hors d'oeuvre forks, twelve table forks, twelve table knives, twelve table spoons, twelve teaspoons, two fish slices, a soup ladle, a sauce ladle, a punch ladle, a fish-serving fork, three serving spoons, in sizes, a pair of grape scissors, a carving knife and fork, a joint holder, a sugar sifter, a butter knife, a pickle fork, an hors d'oeuvre server, a pair of salad servers, *4605g all in*; contained in a Louis XVI style walnut brass-inlaid commode, with moulded white marble top above an arrangement of four drawers, panelled sides, on ring-turned fluted legs and brass feet, *78cm high, 70,5cm wide, 44,5cm deep (79)*

R60 000–70 000



261
part lot



263 detail



262

262

A gilt-brass repeating carriage clock with alarm, circa 1890

the 7cm enamel dial with roman numerals and subsidiary alarm dial, signed Gve. Badollet, Genève, with gong-striking movement stamped No. 17593, and lever platform escapement, brass corniche case, 13cm high; with key

R7 000–9 000

263

A Dutch burr-walnut longcase clock, 19th century

the 33,5cm engraved brass dial signed 'DOS = Molenaer, Amsterdam', with leaf and urn spandrels, disc alarm and pierced hands, seconds dial flanked by sectors for month with maximum days and ruling deity and day of the week and signs of the zodiac with ruling deity, date aperture, the silvered arch engraved with panels of Europa, Afrika, Amerika and Asia, with a moon disc and apertures for lunar date and high tide, the movement with anchor escapement and trip repeating rack striking on two bells, alarm on a bell, the case with caddy cresting, panels of fretwork and centred with a spray of carved leaves, gilt-capped hood pilasters, shaped trunk door inlaid with stringing and a lenticle of Europa, the bombé plinth similarly decorated, on scroll feet, *lacking attributes, restorations*, 245cm high

R100 000–120 000



263

264

**A Spanish iron-mounted
parcel-gilt bone and walnut
Vargueno, 17th century**

the front and sides with cream velvet-lined iron mounts, the sides applied with iron carrying handles, the fall-front with hasp lock and four bolts to the sides and enclosing an architectural interior fitted with thirteen drawers and a pair of cupboards, the *later* stand with a pair of Santiago shell lopers above turned baluster columns joined by a galleried stretcher, on a trestle base, *minor restorations*,
148cm high, 113,5cm wide, 41cm deep

R80 000–100 000

PROVENANCE

Purchased by the current owner from
Monsieur Roger Leon, Paris, 1964.





265

265

**An oak centre table,
17th/ 18th century**

the rectangular top above a pair of drawers carved with scrolling foliage, the reverse frieze with scrolling foliage, each side frieze carved with two flowerheads flanking a heart-shaped motif, on ring-turned baluster legs joined by stretchers, on bun feet, 78cm high, 184cm wide, 77cm deep

R30 000 - 35 000

266

**An oak veneered and
marquetry chest,
18th century and later**

with hinged, domed cover, the front applied with an earlier panel inscribed 'Ernst Timmann Anno 1 * 83', the front panel moulded with a pair of cushion-shaped panels inlaid with birds flanking a flower-filled urn, the front and sides inlaid with classical urns and tulips with further foliate panels, the sides with iron carrying handles, the interior with hinged compartment, on bun feet, 78cm high, 134,5cm wide, 66cm deep

R20 000 - 30 000



266

267

A Dutch walnut display cabinet, 19th century

the arched top carved with three leaf corbels above a pair of glazed doors and sides enclosing two wave-shaped shelves, the lower half with two short and two long drawers, the sides with cupboard doors, one fitted with a shelf, above a foliate-carved apron, raised on paw feet, the interior lined with yellow silk, *228cm high, 162,5cm wide, 46cm deep*

R60 000–80 000



268

A French champlevé enamel, gilt-metal mounted alabaster centrepiece, 19th century

the circular dish mounted with a pair of cherubs, the centre secured with an enamel medallion, raised on a tapering spreading stepped circular base with pierced supports, on compressed circular feet, *some oxidization and minor enamel loss*, 29,8cm high



268

R8 000–10 000

269

A French marquetry mahogany and rosewood guéridon, late 19th/early 20th century

circular, with pierced gallery above three drawers, on three cabriole legs joined by a platform stretcher inlaid with bouquets of flowers, birds and musical trophies with brass gallery, 80cm high, 37cm diameter

R6 000–8 000

270

A pair of Louis XVI style giltwood fauteuils

each oval padded back with carved rope and flowerhead border, padded armrests with acanthus-leaf terminals, upholstered seat, raised on tapering fluted legs with carved stiff-leaf border (2)

R7 000–9 000



269



270

271



271

**A French tortoiseshell
brass-inlaid ebonised and
gilt-metal mounted casket,
mid 19th century**

the hinged rectangular stepped cover set with a panel inlaid with masks, birds and foliage, enclosing a *later* velvet-lined interior, raised on acanthus-headed paw feet, the sides with lion-masks, *tortoiseshell and brass inlay loss, restorations, lacking key*, 11,5cm high, 30,5cm wide, 23cm deep

R5 000–7 000

* This lot is not suitable for export.

272

**An Italian walnut, burr-walnut
and fruitwood marquetry
bureau, Mazarin, 19th century**

in early 18th century style, the hinged rectangular top enclosing a sliding writing-surface with small and secret drawers, the frieze with a faux and real drawer flanked by eight small drawers, with hinged compartment below, raised on eight square tapering legs joined by two linked stretchers, on bun feet, 88cm high, 100,5cm wide, 59cm deep

R30 000–40 000



272

273

**A bronze figure of a maiden,
Prf. Tuch, late 19th/early
20th century**

the partially robed figure holding a tambourine in her left hand, standing on a circular base, raised on a black and white-veined marble octagonal base, *inscribed Prf. Tuch, pseudonym for Bruno Zach, Austrian (1891-1945), 41,2cm high*

R8 000–10 000



273

274

**A marble and bronze bust of
Cupido, circa 1900, Agathon
Léonard van Weydevelt
(1841–1923)**

signed Léonard 19, 37,5cm high

R10 000–15 000

Agathon Léonard (pseudonym of Léonard - Agathon van Weydeveld 1841-1923) studied under De la Planche and at the Lille Academy of Fine Arts. Settling in Paris, he became a member of the Société des Artistes Français, the Société Nationale des Beaux-Arts and Chevalier of the Legion of Honour and won bronze, silver and gold medals at his exhibitions



274

275

**A copper grape hotte,
19th century**

the tapering repoussé body with lappet, gadrooned and rope borders, the reverse applied with four fixed handles on a spreading circular foot moulded with bosses, *86cm high*

R5 000–7 000



275

276

**A copper grape hotte,
19th century**

the tapering hammered body with moulded bands, the reverse applied with four fixed handles on a spreading circular foot, *repairs, 87cm high*

R4 000–6 000



276

277

**A Chinese carved huanghuali
rose chair, Qing Dynasty,
early 19th century**

the yoke-shaped top rail above a pierced
back support carved with a bat above an
urn filled with peaches, panelled seat,
the pierced front seat rail carved with peaches,
on square-section legs joined by stretchers,
on scroll-carved feet

R12 000–15 000



277

278

**A Chinese hardwood armchair,
Qing Dynasty, 19th century**

the shaped top rail above a panelled splat,
the seat inset with a rattan panel, open-
work arms, on square-section legs joined
by stretchers and scroll-form feet

R8 000–10 000



278

279

**A Chinese hardwood Kang
table, 20th century**

the recessed rectangular panelled top
above a frieze carved with contesting
dragons, incurved scroll supports on scroll
feet joined by side stretchers, *32,5cm high,
90cm long, 43cm deep*

R8 000–10 000



279

280

**A pair of Chinese hardwood,
jade and brass bookends,
early 20th century**

the circular waisted ends carved with
prunus blossom and three Chinese
characters, the centre inset with a pierced
foliate jade rondel, the brass supports
engraved with a scholar seated in a
landscape, *17cm high (2)*

R6 000–8 000



280

281

A Chinese gilt-bronze dated figure of Amitayus, Qing Dynasty, Qianlong (1736–1795)

the robed and bejewelled *bodhisattva* with downcast eyes cast seated cross-legged with hands in *dhyana mudra*, on an openwork rectangular plinth, the front incised with a nine-character mark with cyclical date for the period, *the mandorla lacking, repair to the front left side of plinth, 17,5cm high*

R20 000–30 000



281

282

A Chinese blue and white vase, Qing Dynasty 18th century

of baluster outline, the shoulder painted with palmettes centred by sprays of flowers, the lower half of the body with a border of stiff-leaf decoration, *17cm high*

R6 000–8 000



282



283 detail

283

A Chinese blue and white dish, Qing Dynasty, Kangxi, early 18th century

the centre painted with a floral rondel enclosed by foliate panels, the cavetto and rim with further arched foliate panels divided by cell-diaper borders, the reverse painted with sprays of peonies, *hairline crack, rim with fritting chips, underglaze-blue double-ring mark, 38,5cm diameter*

R12 000–15 000

284

A Chinese porcelain snuff bottle, Qing Dynasty, late 18th/early 19th century

of *meiping* form, with pale-grey craquelure glaze, 7,5cm high

R7 000–9 000



284



285

285

A Chinese craquelure and peach-bloom glazed vase, Qing Dynasty, Quianlong (1736-1795)

the pale-celadon craquelure glazed baluster body with flared lip heightened with splashes of peach-bloom glaze, raised on a shallow foot, hairline cracks to the lip, 12cm high

R6 000–8 000



286

286

A Chinese celadon-glazed double vase, Qing Dynasty, 19th century

the shoulders applied with elephant-head handles, the body loosely painted with rocky outcrops in underglaze-blue, on a conforming footrim, 22cm high; and a Chinese celadon bowl, 16th/17th century, the body lightly moulded with stiff leaves raised on a shallow footrim, chips to rim, 17,5cm diameter (2)

R6 000–8 000

287

A pair of Chinese Sancai-glazed sampans, Qing Dynasty, 18th century

each realistically modelled with tiled roofs, the sides moulded with stylised lotus blooms, 11cm long; each with a pierced hardwood stand (2)

R8 000–10 000



287



288

A Chinese blue and white tankard, Qing Dynasty, late 18th/early 19th century

cylindrical painted with a riverscape and balustraded pavilions, the side applied with a bifurcated handle with foliate terminals, the rim with spearhead and diaper borders, *chip and firing crack to the rim, 11cm high*

R4 000–6 000



288

289

A Chinese blue and white candlestick, Qing Dynasty, early 19th century

circular, the centre with a tapering cylindrical column headed by a sconce, raised on a shallow footrim, painted with sweet peas and stylised foliage, *27,5cm high*

R6 000–8 000



289

290

A Chinese blue and white dish, Qing Dynasty, 19th century

square, the centre painted with a riverscape, sampans, pagodas and buildings, the rim with cell and blue-diaper border, *fritting chips to rim, 22cm wide*

R3 000–4 000



290

291

A Chinese blue and white reticulated basket, Qing Dynasty, early 19th century

oval, the centre painted with a riverscape and pagodas, the everted rim with cell and blue-diaper decoration, *25cm wide*

R5 000–7 000



291

292

Two Chinese blue and white vases, Qing Dynasty, 19th century

baluster, one painted with warriors astride their ponies, the other with a walled city enclosing pavilions, a riverscape and figures at various pursuits, each with foliate lappet borders, the necks with stiff-leaf decoration, *chips and hairline cracks*, the taller 24cm high (2)

R5 000–6 000



292

293

A Chinese blue and white bowl, Qing Dynasty, late 19th century

circular with everted rim, the interior painted with sweet peas of happiness, the reverse painted with three bats, 37,5cm diameter

R5 000–7 000



293

294

A Chinese blue and white jardinière, Qing Dynasty, late 19th/early 20th century

ovoid, profusely decorated with scrolling foliage and flowerheads between *ruyi-head* and diaper borders, *restoration*, 31,5cm high

R9 000–10 000



294



295



295

**A Chinese famille-verte
'character' ewer and cover,
Qing Dynasty, late 19th/
early 20th century**

the pierced body modelled in the form of the character *shou*, the front and reverse centred by a cartouche, each painted with an Immortal holding his attribute, yellow and black-glazed spout and handle, *apocryphal Kangxi, six-character painted mark, restorations, 22cm high*; and another example, yellow-glazed, heightened with aubergine and green enamels, the cover modelled with a dog of Fo, *restorations, 22,5cm high (2)*

R9 000–12 000



296

296

**A Chinese craquelure and
gilt-metal mounted jar and
cover, early 20th century**

of ovoid form, decorated in underglaze-blue with *shou* symbols against a grey craquelure ground applied with gilt-metal bands, the cover with outcurved finial, *apocryphal Jiaqing underglaze-blue four-character mark, 9cm high*

R3 000–4 000

297

**A Chinese dragon dish,
Republic Period (1912–1949)**

circular, painted with a pair of scaly iron-red five-clawed dragons contesting a flaming pearl enclosed by stylised clouds, enamelled in shades of yellow, purple, pink and blue, the rim with *ruyi-head* border, *apocryphal Qianlong underglaze-blue six-character mark, 23,2cm diameter*

R8 000–10 000



297 detail

298

Two Chinese famille-rose porcelain vases, 20th century

the first, bulbous painted with a pair of maidens seated at a table within a balustraded garden, the reverse with a calligraphic inscription and red seal mark, the neck and shoulder with *ruyi-head* medallions, pendant and foliate decoration between black-line borders, *apocryphal Qianlong iron-red six-character seal mark*, 14,5cm high; the second, baluster-shaped and similarly painted, 20,5cm high (2)

R4 000–6 000



298

299

A Chinese famille-rose porcelain vase, 20th century

of baluster outline, painted with a bird on prunus blossom, the neck with *ruyi-head* medallions, cell and double-black-line borders, *apocryphal Qianlong iron-red six-character seal mark*, 14,5cm high

R1 500–2 000

300

A pair of Chinese Export silver spill vases, late 19th/early 20th century

each tapering cylindrical body moulded in relief with chrysanthemums against a stippled ground, with wavy rim, circular foot with a calligraphic inscription, *loaded*, 19cm high (2)

R5 000–6 000



300

299

301

A Chinese Export silver cigarette box, early 20th century

the rectangular hinged cover engraved with a border of flowers, the centre engraved with two Chinese characters flanking a vacant cartouche, cedar-lined interior, *indistinctly marked*, 12,5cm wide

R4 000–6 000



301



302

A Chinese blue silk embroidered robe, Qing Dynasty, late 19th century

stitched with bats, dragons and rondels of figures at various pursuits enclosed by foliate borders, *staining, 90cm long*; and a pierced silvered-metal belt in two parts, apparently unmarked, the front with pierced scroll-work and engraved foliate borders (2)

R15 000–20 000

PROVENANCE

The Tretchikoff Family Private Collection
 This robe and belt were worn by Monika Pon-su-san for the portrait of the *Chinese Girl*. According to Boris Gorelik: "Although the collar of the traditional tunic that we see in Tretchikoff's most famous work is coloured golden and the rest is not painted in at all, it looked significantly different in real life. 'The true colour of the top that I wore was blue and pink,' recounts Monika Pon-su-san, Tretchikoff's model for this painting. 'He made up the yellow. It was a delicate, almost transparent silk-chiffon gown he had brought from China.' The actual colours can be seen in the second portrait of Monika that Tretchikoff produced in

Cape Town in 1952, also entitled the *Chinese Girl*. The 19th-century broad-sleeved garment from the Tretchikoff family collection matches Monika's description. 'The lotus-shaped collar in the two versions of *Chinese Girl* dates at least from the Qing dynasty,' says Professor Antonia Finnane, one of the world's leading experts in the history of Chinese clothing. 'Not even in backward areas of China would such garments be worn in the twentieth century unless these were heritage garments.' Another dissimilarity between the actual robe and its depiction in the *Chinese Girl* paintings is the Manchurian cranes, ancient Chinese symbols of longevity, that Tretchikoff chose to portray on the collar."

303

A Chinese agate vase and cover, early 20th century

of flattened ovoid form carved in relief with branches, leaves and buds, the cover similarly carved, the stone of smokey-grey with amber and russet highlights, *some chipping and hairline cracks*, 17,5cm high

R4 000–6 000



303

304

A Chinese jade belt hook, Qing Dynasty, late 19th/early 20th century

carved with a *chilong* facing a dragon head terminal, the stone of pale-celadon tone, 12,2cm long

R3 000–5 000



304

305

Pair of Chinese jade bangles

each carved with three contesting *chilong*, the stone of mottled-brown tone, approximate inner circumference 64mm (2)

R9 000–12 000



305

306

A Tibetan/Mongolian jade, silver-mounted and inlaid travelling cutlery set, 19th century

the jade scabbard mounted with chased and pierced silver bands, applied with cabochon-cut turquoise, coral and lapis lazuli stones, the belt loop with a stylised dragon mount, the steel knife with silver handle with engraved and chased band, terminating in four turquoise cabochons, with a pair of ivory chopsticks, 38,5cm long (4)

R30 000–40 000

* This lot is not suitable for export.



306

307

A Japanese ivory netsuke of a quail on millet after Okatomo, Kyoto, 19th century

two quails standing side by side facing in opposite directions, on two large heads of millet and leaves, one of which trails beneath the *himotoshi*, inscribed *Okatomo*, 2,7cm high

R20 000–25 000

* This lot is not suitable for export.



307



307 detail

308

Four Japanese boxwood netsuke, 19th century

the first of entwined gourds, 5,5cm wide; the second of a rat carved with his paws resting on a fruit, restored, 3,3cm high; the third of a *shi-shi*, 3,5cm high; and the fourth of a standing figure holding a sword in his right hand and an *oni* in his left, 4,5cm high (4)

R6 000–8 000



308

309

Three Japanese ivory netsuke, 19th century

the first of a seated figure, his left hand resting on a *mokugyo*, 2,4cm high; the second of a figure holding a box, his left hand with a rope suspending a lantern, signed in seal form, 4cm high; and the third of a seated figure holding a basket, his coat engraved with leaves, 3,5cm high (3)

R8 000–10 000

* This lot is not suitable for export.



309

310

A Japanese ivory okimono of a farmer with two small boys, Meiji Period (1868–1912)

the standing figure holding a winnowing basket in both hands assisted by a small boy with another to his left holding a basket of chicks, to an oval base carved with a brush-pan and a coiled rope, *the farmer's neck re-glued, signed in a red lacquer reserve, signed in a gourd-shaped reserve, 13cm high; with carved wooden stand*

R10 000–12 000

* This lot is not suitable for export.

310



311

A Japanese ivory tusk vase, Meiji period (1868–1912)

carved in relief with a hunting scene of cranes, *signed in a mother-of-pearl reserve, with paper label, hairline cracks, secured to a wooden stand, 38,6cm high*

R25 000–30 000

* This lot is not suitable for export

311



312

312

A Japanese ivory figure of a fisherman, Meiji Period (1868–1912)

standing barefoot with a basket in his left hand, a small boy astride his shoulders holding three fish in his left hand, to an oval-shaped stand carved with a folded net, *signed, 24,5cm high; with carved wood stand*

R15 000–20 000

* This lot is not suitable for export.

313

A Japanese ivory okimono of a mask maker by Tangasai, Meiji Period (1868–1912)

seated on a rush mat surrounded by the tools of his trade and holding his mask frame in his left hand, his right hand with a brush and pen, *damage to the mask frame, signed Tangasai, signed in a red seal reserve, Yoshitaka, 8,8cm long*

R10 000–15 000

* This lot is not suitable for export.

313





314



315



316 detail

314

**A Japanese Imari vase,
Meiji period (1868-1912)**

the baluster body painted with two diamond-shaped panels of young boys playing below wisteria, enclosed by further panels painted with fish and maple leaves, to a brocaded ground, 28,8cm high

R2 000-3 000

315

**A Japanese Satsuma vase,
Meiji Period (1868-1912)**

the baluster body finely painted in enamels and gilt with *Rakan* and two further sages, between brocaded borders, hairline crack to the rim, 31cm high

R6 000-8 000

316

**A Japanese Kutani dish,
Meiji period (1868-1912)**

circular, the centre painted with courtiers and their attendants partaking in a tea ceremony beneath a pine tree, the foreground with a young boy feeding a crane, enclosed by a brocaded border, highlighted with foliate *mon*, hairline crack to the reverse, signed in a black and blue seal reserve, 53,5cm diameter

R8 000-10 000

317

**A Japanese Imari jardinière,
Meiji period (1868–1912)**

the bulbous body with everted rim,
painted with panels of phoenix amongst
flowering blossoms, above a blue lappet
border, 31cm high

R6 000–8 000



317

318

**A set of twelve Japanese
mixed-metal knives, late 19th/
early 20th century**

six pairs, each pair variously applied
with cranes, chrysanthemums, pagodas,
wisteria, the moon and bamboo, *all signed*,
each blade engraved with a face (12)

R8 000–10 000



318

319

**A set of eight Japanese
mixed-metal knives, late 19th/
early 20th century**

two pairs and four further examples,
variously applied with dragons,
chrysanthemums, deities, monkeys and
quails, with *later* German blades (8)

R4 000–6 000



319

320

**A Japanese bronze temple bell
and stand, 19th century**

with branch-form handle cast in relief with
a continuous landscape of mountains,
buildings and figures, the stand with
pierced ring raised on three branch-form
legs to a circular platform, *bell 33cm high*;
stand 10,5cm high (2)

R9 000–12 000



320

321

An album of thirty-six Japanese woodblock prints, Chikanobu Toyohara (1838–1912)

each depicting women in contemporary and fashionable *kimono*, published by *Matsuki Heikichi*, signed *Yoshu Chikanobu*, album covers worn, one detached, on eighteen sheets, each print 35,5 by 23,7cm

R15 000–20 000

322

A pair of Japanese cloisonné enamel vases, Meiji period (1868–1912)

ovoid with a square neck, each decorated with a cockerel before a fence with flowering hibiscus and chrysanthemum, the reverse with a chick and *mon*, against a turquoise-green ground, the neck rim and upper shoulders with a pair of contesting dragons, the foot rim with a foliate-diaper border, blue enamel interior, 30cm high (2)

R6 000–8 000



321



322



323

323

A Japanese cloisonné enamel box, Showa period (1926–1989)

rectangular, inlaid with panels of fans, flowers, fish and foliage, in shades of green, blue and iron-red, gilt interior engraved with prunus blossom, raised on four ogee-shaped feet, 5,7cm high, 12,5cm wide

R6 000–8 000



324

**A Cape silver tea caddy, Johan Anton Bünning,
third quarter 18th century**

of octagonal bombé form, the hinged stepped domed cover with
moulded thumbpiece, on four paw feet, *dents*, 185g, 6,2cm high

R30 000–40 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town:
AA Balkema. Pages 99, 102-103, where comparative examples are
discussed and illustrated.

325

**A Cape silver two-handled
sugar bowl and cover,
unknown maker HNS, late
18th century**

urn-shaped with beaded borders, the sides
applied with a pair of rope-twist handles,
on a spreading circular foot and square
base, the semi-domed cover with bud and
leaf finial, 405g, 16cm high

R180 000–200 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and
Silversmiths*, Cape Town: AA Balkema, Pages
98-99, where comparative examples are
discussed and illustrated.



326

A Cape silver-mounted agate snuff box, Daniel Beets, early 19th century

oval, the hinged cover set with an agate stone, with plain thumbpiece, enclosing a gilt interior, the front of the base inscribed 'Pensez à votre Amis', between wrigglework borders, 135g all in, 8,1cm wide

R40 000–60 000

PROVENANCE

Accompanying this lot is a letter from James Easton to Charles Attwell Esq. stating that this snuff box is reputed to have been Napoleon Bonaparte's whilst Napoleon was incarcerated on the Island of St Helena.



326

327

A Cape silver brandy warmer, Jan Lotter, early 19th century

compressed baluster, with side spout and applied ring-turned baluster-shaped wood handle, 315g, 23cm length overall

R15 000–20 000



327

328

A Cape silver tobacco box, Johannes Combrink, first quarter 19th century

circular, the domed cover and base with part-gadrooned borders, 200g, 10,2cm diameter

R25 000–30 000



328

329

A Cape silver snuff box, apparently unmarked, early 19th century

rectangular with canted corners, the hinged cover engraved with a shield-shaped cartouche and the initials 'MCM', with wrigglework borders, the reverse engraved with a flowerhead, the base with a hole, dents, 35g, 5,4cm wide

R3 000–4 000



329

330

A Cape silver inkstand, John Willcox, Grahamstown, 1877

the rectangular stand embellished with a border of ivy leaves on four bifurcated trunk feet, fitted with a pair of glass inkwells flanking a pollarded tree engraved 'Manufactured by JS WILLCOX, Grahamstown', the front applied with a presentation shield-shaped plaque engraved 'Presented To E. CHAPMAN. ESQ. AS A TOKEN OF ESTEEM BY G. FRANCIS. GRAHAMSTOWN MAY 28th. 1877'; 375g of weighable silver, 21cm wide

R40 000–60 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema.

Page 74 where a comparative example is discussed and illustrated.

Edward George Chapman was born and bred in Grahamstown. Like many men of the late 1800s, he was a trader and hunter by profession and exploring Africa was an obsession. Edward was well known in the interior of Southern Africa. The Chapman brothers, Edward and James, were involved in an encounter with Kalahari bushmen who captured their cattle. In 1858 he rescued two Boer women who were taken captive and the missionary, Rev Robert Moffat, recounted his bravery in his book, *The lives of Robert and Mary Moffat*.

George Francis was also a Grahamstown trader and a friend of Chapman. The gift of the inkwell may have been as a result of their business arrangement as well as friendship.

From an email dated 21 August 2014 from Fleur Way-Jones, 1820 Settlers Association Genealogist, Curator Emeritus, History Museum, Albany Museum Complex, Grahamstown



330

331



332





333



334



335

331

A Cape silver Kings pattern fish slice, Lawrence Holme Twentyman, first half 19th century

the blade with a part-reefed border, 245g

R5 000–6 000

332

A Cape silver Old English pattern soup ladle, Daniel Beets, early 19th century

the bowl with wavy rim, the terminal engraved with a star, the reverse engraved with the initials C.E.P., 245g, 40cm long

R5 000–7 000

333

A Cape silver Fiddle pattern table spoon, Carel David Lotter, first half 19th century

70g; an Old English pattern table spoon, Carel David Lotter, first half 19th century, the terminal engraved with initials, the reverse inscribed with the date '1829', 55g; a Cape silver Fiddle pattern teaspoon, Willem Godfried Lotter, first half 19th century, 15g; a Cape silver Fiddle pattern teaspoon, Lawrence Holme Twentyman, first half 19th century, 20g; a Cape silver Old English pattern konfynt fork, Johannes Combrink, first half 19th century, 15g; and a Cape silver Fiddle pattern dessert fork, William Moore, mid 19th century, the terminal engraved with the initial 'R', 40g (6)

R3 800–5 000

334

Five Cape silver Fiddle and Shell pattern dessert spoons, Lawrence Holme Twentyman, first half 19th century

the terminals engraved with the initial 'L', 225g (5)

R1 500–2 000

335

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, first half 19th century

200g

R7 000–9 000



336

336

A Cape Colonial silver-mounted inkwell modelled as a hippopotamus, maker's initials JC for John Courtenay, late 19th century

realistically modelled, its back with a hinged cover fitted with a detachable brass inkwell, standing four-square on a hippopotamus' tooth on four silver ball feet, the end with a silver mount, *repairs to front left foot, 21cm high, 25cm long*

R10 000–15 000

John Courtenay was registered as a Jeweller and Silversmith in Cape Town in the late 1800s. He is mentioned in Lawrence Green, *Something Rich and Strange*, page 35

The Cape of Good Hope General Directory (1880), Courtenay J is recorded as a watchmaker working at 77 Longmarket Street, Cape Town.

The General Directory and Guide Book (1884), Courtenay J is recorded as watchmaker and jeweller, Spin Street, Cape Town.



337

337

A Colonial teak and brass-mounted kist, Lamu, 19th century

the hinged rectangular top above a carved foliate panel, the reverse and sides with carved geometric panels, the sides with carrying handles, the whole with pierced and foliate brass strap-work, *repairs, 34cm high, 95cm wide, 38,5cm deep; on an associated stand with bun feet, 45,5cm high (2)*

R6 000–8 000



338



339

338

**A Cape stinkwood
Neo-classical side chair,
early 19th century**

with dished and gabled top-rail above
a pierced splat, caned seat, on fluted
square-section tapering legs joined by
an H-shaped stretcher

R15 000–20 000

LITERATURE

cf. Michael Baraitser & Anton Obholzer.
(2004) *Cape Antique Furniture*, Cape Town:
Struik Publishers, where similar examples
are illustrated and discussed on pages
54-62.

339

**A Cape stinkwood Tulbagh side
chair, late 18th century**

the oval caned back within a wave-shaped
frame, baluster-turned uprights headed by
later turned finials, caned seat, on baluster-
turned legs joined by side stretchers, on
shaped feet, *restorations*

R20 000–25 000

340

**A Cape stinkwood and
yellowwood inlaid cupboard,
first quarter 19th century**

the rectangular moulded outset cornice
above a pair of frieze drawers, with a pair
of panelled doors enclosing two shelves
below, panelled sides, on tapering feet,
141cm high, 139cm wide, 57cm deep

R80 000–100 000



340



341

341

**A Cape Transitional Tulbagh
fruitwood side chair, dated
1825**

with wave-shaped top-rail above a pair of
splats, riempie seat, on square-section legs
joined by stretchers, carved date to the
reverse

R9 000–12 000

342

**A Cape fruitwood corner
armchair, 19th century**

the curved top-rail with scroll-arm
terminals on square-section supports,
riempie seat, on tapering square-section
legs with three-quarter stretchers

R8 000–10 000

343

**A Cape stinkwood armchair,
19th century**

the plain top-rail above three plain splats,
outcurved arms, riempie seat, on square-
section legs joined by stretchers

R8 000–10 000



342



343



344

344

**A rare mahogany stick
barometer, E Burmester,
Cape Town, dated 1851**

concealed tube, ivory scale with vernier
and mercury thermometer, turned cistern
cover, *signed E. Burmester, 23 Adderley Street,
Cape Town, Registered No 2980, Octr 14th
1851, No 976, 92cm high*

R8 000–10 000



345

345

**A Cape yellowwood and
stinkwood neo-classical table,
early 19th century**

the moulded rectangular top above a *later*
frieze drawer, on square-section tapering
legs, *75,5cm high, 97cm wide, 60cm deep*

R15 000–20 000



346

346

**A Cape yellowwood kist,
19th century**

with hinged rectangular top, the sides with
iron-carrying handles, *repairs, 43,5cm high,
94cm, wide, 54,5cm deep*

R8 000–10 000



347

347

**A Cape yellowwood and inlaid
kist, 19th century**

the hinged moulded rectangular top and
front inlaid with diamond-shaped motifs,
33,5cm high, 76cm wide, 42cm deep

R5 000–7 000



348

348

**A Cape yellowwood table,
19th century**

the moulded three-plank top above a plain
frieze, on square-section tapering legs,
75,5cm high, 146cm long, 97cm deep

R8 000–10 000



349

349

**A Cape yellowwood, pine and
painted kist, 19th century**

with hinged rectangular two-part top, the
front painted with stylised flowerheads
against a green ground, the sides with
iron carrying handles, *later base, 35cm high,
85,5cm wide, 46cm deep*

R5 000–7 000

350

**A Cape painted pine kist,
19th century**

with hinged rectangular top, the front
painted with stylised proteas, *later base,
38cm high, 100cm wide, 34,5cm deep*

R4 000–6 000



350

351

A Cape teak brass-bound waterbalie and stand, F B Bruwer, Robertson, late 19th/early 20th century

oval, the hinged cover above tapering coopered sides applied with four brass bands, applied maker's brass plaque, *53cm high, 49cm wide*; the associated teak stand raised on ring-turned baluster legs, *22,5cm high (2)*

R8 000–10 000



351

352

A Boer War prisoner of war fruitwood walking stick, 1902

with crook handle, the upper shaft incised 'Ds. J.H. HOFMEYR, SOMERSET OOST, VAN H.M. BANNEILING, P.A.' and the date '3.2.02.' *90cm high*

R10 000–12 000

Jan Hendrik Hofmeyr is recorded as a Minister who lived at the Old Parsonage Museum, Somerset East until 1908. Dominee Hofmeyr was exiled to Port Alfred during the Boer War in 1902.



352

353

353

A Boer War prisoner of war bone walking stick, St Helena, 1902

with hoof-shaped handle, the upper shaft inscribed 'ST. HELENA 1902', *81,5cm high*; and a Swiss walking stick, the handle mounted with a goat's horn, the upper shaft with a goat's hoof and hide, *painted Flüelen*, terminating in a steel cap and prong, *87cm high (2)*

R7 500–10 000

354-360 No Lots



The Vineyard Hotel, Newlands, Cape Town
10 October - 5pm

South African & International Art

Day Sale
Lots 361–540

Lot 539 Zander Blom *Untitled [1.269]* (detail)

International and South African Art

361

John Arnold Alfred **WHEELER**

BRITISH 1821-1903

Clapham

signed and dated 1875

oil on canvas

69 by 90cm, oval

R20 000–30 000

The plaque on the frame reads 'Clapham, by Stockwell – Little Fairy by Hornsea – Lacesta – by Zodiac – Jerboa by Gobanne'.



361

362

Sir William Russell **FLINT**

BRITISH 1880-1969

October Morning on the Baise, near Lavada

signed; signed and inscribed with the title on the reverse

watercolour

18 by 26,5cm

R30 000–50 000



362

363

Carl Bernhard **SCHLOESSER**

GERMAN 1832-1914

Mediterranean Harbour

signed

oil on canvas

56 by 90,5cm

R20 000–30 000



363

364

Circle of John **WHITE**

BRITISH FL 1844-1853

Malay Figures, three framed as one; another three, framed as one; and a print of *A Malay Beggar*

the first numbered 5, 8 and 15; inscribed 'J White of Cape Town' in pencil on the reverse

two watercolour; one print each 9 by 11,5cm; each 8,5 by 4,5cm; and 21 by 15cm (3)

R10 000–15 000

LITERATURE

RF Kennedy. (1968) *Catalogue of Pictures in the Africana Museum, Volume Five*, Johannesburg. *A Malay Beggar* is illustrated on page 109, number W30.

365

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Hottentot Man

watercolour
20 by 21cm

R6 000–8 000

PROVENANCE

H Munro Biggs, grandson of John Grave Biggs, acquired this sketch from the artist in 1844

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler: His Life and Work*, Cape Town: Balkema. Page 195, number 415.



364
part lot



365



366
part lot

366

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Constantia; and Camps Bay

the first inscribed with the title and dated Feb 20th 1844; the second signed, dated 1852 and inscribed with the title pencil; and pencil heightened with gouache 20 by 28cm; and 14 by 20,5cm (2)

R9 000–12 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler: His Life and Work*, Cape Town: Balkema. Illustrated on page 204, number 447; and page 108, number 52.

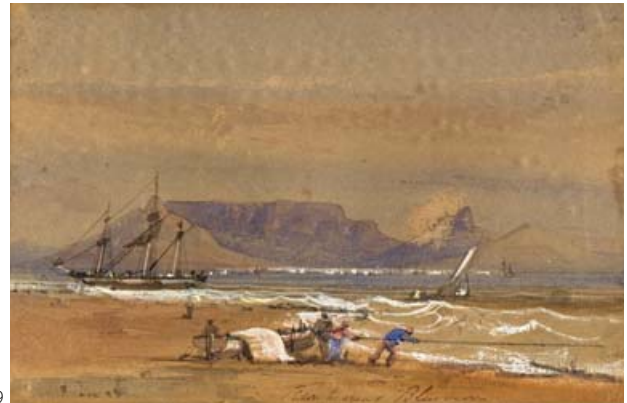


367



368

part lot



369

367

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Panorama of Cape Town and Surrounding Scenery

printed with the signature

coloured lithograph, lithographic printers Day & Son, London, published by Ackermann & Co, 1854
24 by 119cm

R18 000–24 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler, His Life and Work*, Cape Town and Amsterdam, Balkema. Illustrated on pages 272 and 273, number LP22.

368

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Malay Man and Woman Washing; and Table Bay and Mountain, two framed as one

the first inscribed 'Uncle Tom fecit' in the margin; the second inscribed 'Table Bay' watercolour
8,5 by 12cm; and 8,5 by 14,5cm

R8 000–12 000

LITERATURE

Frank Bradlow, (1967) *Thomas Bowler: His Life and Work*, Cape Town: Balkema. Illustrated on page 166, number 298; and page 177, number 347.

369

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Beach near Blueberg

inscribed with the title
watercolour
11 by 17cm

R6 000–8 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler; His Life and Work*, Cape Town: Balkema, Illustrated on page 206, number 463.

370

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Camps Bay

inscribed on the reverse with the title and
'Sir A Oliphant's house in the distance' in
another hand
watercolour

17,5 by 30,5cm

R25 000–35 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler:
His Life and Work*, Cape Town: Balkema.
Page 223, number 524.

371

after Alexander **CALLANDER**

BRITISH 18TH CENTURY

*View of Cape Town and Highlands,
Cape of Good Hope*

aquatint, published by Francis Jukes,
London, 1794

44 by 57,5cm, oval

R6 000–8 000

LITERATURE

RF Kennedy. (1975) *Catalogue of Prints in
the Africana Museum*, Johannesburg.
Volume One, C2.



370



371

372

South African School

20TH CENTURY

*False Bay coastline (painted from
Kalk Bay)*

inscribed with the title on the reverse
oil on board
38 by 51cm

R6 000–8 000



372

373

Wilhelm Heinrich

LANGSCHMIDT

SOUTH AFRICAN 1805-1866

Table Bay circa 1850

inscribed on the reverse '8/2/72 Bought
from Mrs Louise Langschmidt, widow
of RE Langschmidt, who inherited the
picture from his ancestor. It was in a
bad condition but was rebaked and
restored by Sotheby's in England as a
gift to FR Bradlow.

oil on canvas
30 by 40cm

R6 000–8 000



373

374

Frederick Timpson **I'ONS**

SOUTH AFRICAN 1802-1887

Dassie Kloof - Hunters with Game

signed
oil on paper
19 by 29cm

R8 000–12 000

LITERATURE

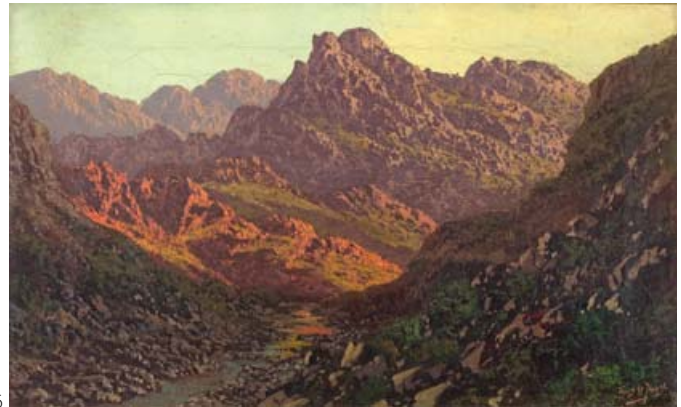
Edna Bradlow and Tony Westby Nunn.
(2014) *Frederick I'Ons Artist 1802-1887, South
Africa*. Illustrated on page 72.



374



375



376

Various properties

375

Alfred Martin **DUGGAN-CRONIN**

SOUTH AFRICAN 1874-1954

The Table Cloth, Table Mountain

signed

photograph

30,5 by 48cm

R25 000–35 000

376

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Mountainous Landscape

signed; inscribed with 'The Wilderness, George',
in another hand on the reverse

oil on canvas

30 by 48cm

R20 000–30 000



377

377

Frederick Timpson **I'ONS**

SOUTH AFRICAN 1802-1887

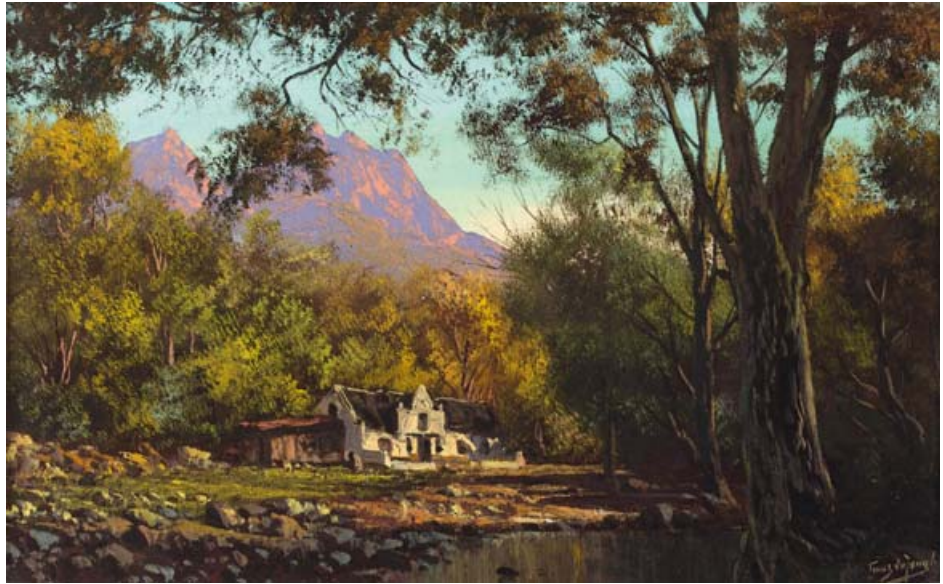
Hunters by a Stream

signed

oil on canvas laid down on board

23,5 by 35cm

R40 000–60 000



378

378

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Near Stellenbosch

signed; inscribed with the title in another

hand on the reverse

oil on canvas

29,5 by 48,5cm

R20 000–30 000

379

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Cottage in a Cape Landscape

signed

oil on canvas

23,5 by 30cm

R18 000–24 000



379



380

380

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

In the Kitchen

signed

pastel

21 by 29cm

R40 000–60 000

381

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Mountainous Landscape

signed

oil on board

24,5 by 35cm

R50 000–70 000



381

382

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

A Cottage Amongst the Trees

signed

oil on canvas

32 by 47cm

R25 000–35 000

382



383

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

*In Evening Light, The Rectory,
Riversdale*

signed and inscribed with the title on
the reverse; dated 1897 in another hand
on the stretcher

oil on canvas

24 by 34,5cm

R25 000–35 000

383



384

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853-1936

*Aloes (or a Glimpse of our Veld)
(Jackalskop) Riversdale*

signed and dated 1905; inscribed with
the artist's name, date and title in another
hand on the reverse

oil on canvas

34,5 by 59,5cm

R50 000–70 000



384

385

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Cape Landscape with Cottage

signed

oil on canvas

29,5 by 24,5cm

R15 000–20 000



385

386

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853-1936

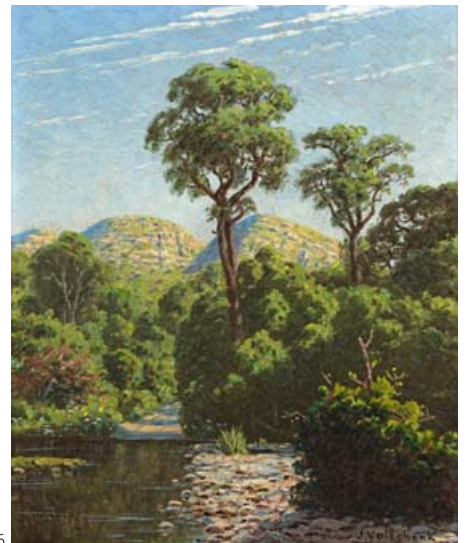
The Groot River Drift, Knysna

signed, dated 1925; signed, dated and
inscribed with the title on the reverse

oil on canvas

29 by 24cm

R30 000–40 000



386

387

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Landscape

signed
oil on board
38 by 47cm

R20 000–30 000



387

388

Stefan **AMPENBERGER**

SOUTH AFRICAN 1908-1983

Landscape

signed
oil on board
60 by 78,5cm

R25 000–35 000



388

389

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Extensive Landscape with Trees

signed and dated 1937
mixed media on card
22,5 by 32,2cm

R40 000–60 000



389

390

Nita (Pauline Augusta
Wilhelmina) **SPILHAUS**

SOUTH AFRICAN 1878-1967

Trees

signed with artist's monogram
oil on canvas board
24,5 by 35cm

R20 000–30 000



390

391

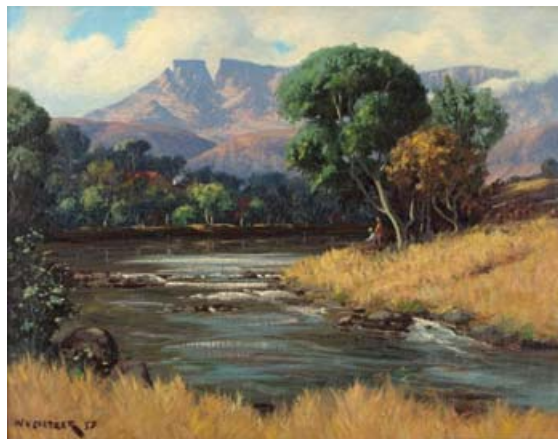
Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Women by a Stream, Drakensberg

signed and dated 57
oil on canvas laid down on board
39 by 49cm

R30 000–50 000



391

392

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

*Extensive Drakensberg
Landscape*

signed and dated 66
oil on canvas laid down on board
39 by 49cm

R30 000–50 000



392

393

Joseph Charles Louis Clement
SÉNÈQUE

SOUTH AFRICAN 1896-1930

An Impression of Table Mountain

signed, dated 25 and inscribed 'C. Town'
oil on board
23 by 32cm



393

R40 000–60 000

EXHIBITED

Lezard & Co, Johannesburg, *Clement Sèneque*, 1927, Catalogue number 38.
The Masters Art Gallery, Johannesburg, *Clement Sèneque (1897-1930) South African Master Painter*, 1972, catalogue number 19.
Tatham Art Gallery, Pietermaritzburg, *Clement Sèneque Retrospective Exhibition*, 1984, catalogue number 84.

LITERATURE

Brenda Bell. (1988) *Clement Seneque Life and Works including Catalogue Raisonné Master of Arts Thesis*, Pietermaritzburg: University of Natal. Pages 524-987.



394

394

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921-2003

Harbour Scene

signed; inscribed with the title on the reverse
oil on canvas laid down on board
38 by 59cm



395

R15 000–20 000

395

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

Cape Hanglip from Muizenberg Beach

signed and dated 1928; signed, dated and
inscribed with the title on the reverse
oil on canvas
22,5 by 44cm

R40 000–60 000



396

396

Dorothy Moss **KAY**

SOUTH AFRICAN 1886-1964

In Full Sail

signed
charcoal with heightening
55 by 38cm

R10 000–15 000

397

Dorothy Moss **KAY**

SOUTH AFRICAN 1886-1964

Boer War Commandoes

signed
charcoal with heightening
38 by 55cm

R10 000–15 000



397

398

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Okahandja, SWA

signed, dated 1930, numbered 14/100, inscribed with the title and 'impr' in pencil in the margin etching

image size: 20 by 26,5cm (2)

R25 000–35 000

LITERATURE

cf. JFW Grosskopf. (1945) *Hendrik Pierneef, Die Man en Sy Werk*, Pretoria: van Schaik. Plate number 6.

cf. PG Nel, (ed.) (1990) *JH Pierneef: His life and his work*, Cape Town and Johannesburg: Perskor.

Another example illustrated on page 115.

cf. *A Space for Landscape: The Work of JH Pierneef*, Standard Bank Gallery, Johannesburg, September 2015, exhibition catalogue, another example from the edition illustrated on pages 16 and 131.

Accompanied by a copy of the book by PG Nel, *JH Pierneef: His life and his work*.

399

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Portret van 'n Voortrekker (Nilant 136)

signed, dated 1915 and inscribed 'impr' in pencil in the margin

linocut

image size: 25 by 18cm

R20 000–30 000

LITERATURE

JFW Grosskopf. (1945) *Hendrik Pierneef, Die Man en Sy Werk*, Pretoria: van Schaik. Plate number 27.

PG Nel (ed.), (1990) *Pierneef, His Life and His Work*, Cape Town and Johannesburg: Perskor. Illustrated on page 182.

This image was used as the jacket design for *Trekkerswee*, by Totius, (Prof JD du Toit), 1915.



398
part lot



399



400

400

Moses **KOTTLER**

SOUTH AFRICAN 1892-1977

Mapula

signed

bronze, on a marble base
height: 36,5cm excluding base,
39,5cm including base

R40 000–60 000

EXHIBITED

Pretoria Art Museum, Pretoria, Johannesburg Art Gallery, Johannesburg and SA National Art Gallery, Cape Town, *Prestige Retrospective Exhibition, 1974-75*, catalogue number 52.

LITERATURE

U Ben Yosef. (1989) *The Graven Image: The Life and Work of Moses Kottler*, Johannesburg: Perskor. Illustrated on page 102, number 79.

According to Yosef (1989:102) the sculpture is dated 1957 and consists of five further casts, four in private collections and one in the Sanlam Collection, Cape Town.



401

401

After Anton **VAN WOUW**

SOUTH AFRICAN 20TH CENTURY

The Basuto Witness

stamped with the artist's name and 'Joh-burg'
bronze with a brown patina, mounted on a
wooden base
height: 34,5cm including base

R35 000–45 000

PROVENANCE

The Schweickerdt Collection



402

402

Frans David **OERDER**

SOUTH AFRICAN 1867-1944

Portrait of a Woman

signed

oil on canvas

63 by 52,5cm

R30 000–50 000



403

403

Maggie (Maria Magdalena) **LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of an Old Woman Wearing
a Head Scarf*

signed and dated '20

charcoal

30,5 by 23,5cm

R40 000–60 000



404

404

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Portrait of a Woman

signed and dated 44

watercolour

35 by 28cm

R40 000–60 000



405

405

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Portrait of a Girl

signed

oil on board

55 by 41,5cm

R30 000–40 000



406

406

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

Young Girl Wearing a Green Doek

signed and dated '74

oil on canvas

44,5 by 37cm

R25 000–35 000



407

407

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Cottages. Waenhuis-Krans

signed and dated 1971; signed, dated
1971 and inscribed with the title and
'Hermanus' in pencil on the reverse
mixed media on board
20 by 27cm

R40 000–60 000

408

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Winter Landscape with Houses

signed and dated 1970
oil on cardboard
33,5 by 41cm

R50 000–70 000

408



409

Ethel Ruth **PROWSE**

SOUTH AFRICAN 1883-1967

Lambert's Bay

signed with the artist's initials

oil on board

43 by 58,5cm

R30 000–50 000



409

410

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Struisbaai

signed and dated 1952; signed and

inscribed with the title on the reverse

watercolour and ink on paper

32 by 54cm

R25 000–35 000



410

411

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Near Waenhuiskrans

signed and dated 1952; signed and

inscribed with the title on the reverse

watercolour and ink on paper

26 by 51cm

R25 000–35 000



411



412

412

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Still Life with Flowers

signed

pencil and gouache on paper laid down
on card

34 by 23cm

R50 000–70 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 330, catalogue number 1404.



413

413

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Nasturtiums

signed

oil on canvasboard

50 by 40cm

R60 000–80 000



414

414

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Hibiscus, My Little Masterpiece

signed and dated 1989; signed, dated and inscribed
with the title on the reverse

oil on canvas

35 by 30cm

R30 000–40 000

415

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Still Life with Flowers in a Vase

signed

oil on board

70 by 49,5cm

R30 000–50 000

416

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Barberton Daisies

signed and dated 1941
oil on cardboard
29,5 by 24cm

R30 000–40 000

PROVENANCE

The Jack Lugg Collection

EXHIBITED

Ann Bryant Art Gallery, East London, *The '53 - '83 Commemorative Exhibition*, August 1983



415



416

417

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Spring Flowers in a Chinese Stoneware Vase

signed and dated 1928
oil on board
39 by 29cm

R30 000–40 000



417



418

418

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Still Life with a Chinese Vase

signed
oil on canvasboard
49,5 by 39,5cm

R60 000–80 000



419

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

A Busy Street, Dist Six

signed and dated 1990; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on cardboard
21 by 29cm



419

R50 000–70 000

PROVENANCE

Acquired from the artist by Rashid
Lombard, photojournalist and founder of
the Cape Town International Jazz Festival

420

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Table Bay from Bo Kaap

signed and dated 1959
oil on board
20 by 26cm



420

R30 000–50 000

421

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Bo-Kaap, recto; Cape Cottages,
verso

signed and dated 1965
oil on board
18,5 by 41,5cm



421

R40 000–60 000

422

Moses **KOTTLER**

SOUTH AFRICAN 1892-1977

View from Signal Hill Kramat

signed

oil on canvas

35,5 by 46cm

R40 000–60 000

A gift from the artist to the current owner's mother.

423

Ethel Ruth **PROWSE**

SOUTH AFRICAN 1883-1967

Malay Quarter

oil on panel

23 by 29cm

R30 000–50 000

424

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

View of Cape Town Docks

signed and dated 1965

oil on canvas laid down on board

24 by 34cm

R30 000–50 000



422



423



424

425

Gerard **SEKOTO**

SOUTH AFRICAN 1913-1993

Figures in a Street

signed and dated '72

watercolour

9 by 13,5cm

R12 000–16 000

PROVENANCE

The Frank Bradlow Collection



425

426

John Koenakeefe **MOHL**

SOUTH AFRICAN 1903-1985

*"Daybreak" in the Townships,
Jo-Burg (S.A.)*

signed and dated 1964; signed, dated and

inscribed with the title on the reverse

oil on board

29,5 by 40cm

R40 000–60 000

427

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Two Water Carriers

signed with the artist's monogram; label of

authenticity adhered to the reverse signed

by Adelheid Domsaitis, the artist's wife,

inscribed with the title and dated 1971

oil on board

57 by 41,5cm

R20 000–30 000



426

428

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Karoo Scene

signed
oil on board
50 by 61cm

R40 000–60 000



427

429

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908-1993

Xhosa Girl with Goats

signed
oil on board
46 by 59cm

R40 000–60 000



428

A member of the New Group, Nerine Desmond nurtured a long-held interest in pastoral themes and often painted sheep or goats and their herders. It may be assumed that this work was painted in the mid 1950s when other known works on related themes were produced. With a sure sense of design developed during her studies at the Central School of Art in London, Desmond transposes the black of the herder's head cloth and bowl to the goats to suggest a unity of nature and culture. Her knowledge of animal anatomy underlies the rhythmic movement of the goats and provides a sound foundation for this idyllic scene of rustic contentment.



429

430

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Village Landscape

signed with the artist's monogram

oil on cardboard

27,5 by 35,5cm

R20 000–30 000

431

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Free State Landscape

signed and dated 1973

pastel on paper

45,5 by 63cm

R25 000–35 000

PROVENANCE

Acquired from the artist by the
current owner

432

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Figures in a Village

signed

oil on panel

29 by 36cm

R25 000–35 000



430



431



432



433

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942-1999

*Namibian Woman, Swazi Woman,
Xhosa Woman and Zulu Woman,*
four

each signed and dated 88
carved, painted and incised wood panel
each 75 by 41cm

R50 000–70 000

Everard Read Gallery, Johannesburg labels
adhered to the reverse

433



434

434

Amos **LANGDOWN**

SOUTH AFRICAN 1930-2006

Three Women

signed
oil on canvasboard
59,5 by 44cm

R20 000–30 000



435

435

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935-2007

Dangling the Titbit

signed
oil on canvasboard
55 by 35cm

R30 000–50 000

436

May (Mary Ellen) **HILLHOUSE**

SOUTH AFRICAN 1908-1989

Spring Orchard

signed; inscribed with the title in pencil
in another hand on the stretcher
oil on canvas
36 by 27,5cm

R30 000–50 000

LITERATURE

AC Bouman (nd) *Painters of South Africa*, Cape Town, Amsterdam, Pretoria: HAUM h/a JH de Bussy. Page 89, illustrated on page 90.



436

"... *Spring Orchard* is built on stronger contrasts, as between the deep pink of the trees in blossom and the green-yellow of the man's shirt. The earth, still red-brown after the winter, like the roof of the cottage, forms a massive, solid base, and the bleak sky with some streaks of parting clouds is the only background. The rather wild lines of the trees and the action of the human figure in contrast with the spring colours seem to speak of toil, of an endeavour to start life afresh. This definitely is a human emotion, the emotion of the artist on a certain day, full of promise, but still wind-swept..."



437

437

May (Mary Ellen) **HILLHOUSE**

SOUTH AFRICAN 1908-1989

Rhythm

signed
oil on canvas
54,5 by 42cm

R40 000–60 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Prestige Retrospective Exhibition, 1979*, catalogue number 37

South African National Gallery, Cape Town, *Prestige Retrospective Exhibition, 1979*, catalogue number 37

LITERATURE

Esmé Berman. (1969) *Art & Artists of South Africa*, Johannesburg: Southern Book Publishers. Illustrated on page 216.

438

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Vastrap

signed and dated 1945; inscribed with the date and title in another hand on the reverse
tempera on paper laid down on board
50 by 75cm (2)

R35 000–50 000



438

part lot



439

LITERATURE

Dagboek van Johannes Meintjes Deel 1, Feb. 1941 - Feb. 1947. (1961) Molteno: Bamboesberg-Uitgewers. Page 119. Catalogue number JM 108.

Accompanied by a copy of the book, *Dagboek van Johannes Meintjes, Deel 1, Feb. 1941 - Feb. 1947.*

439

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

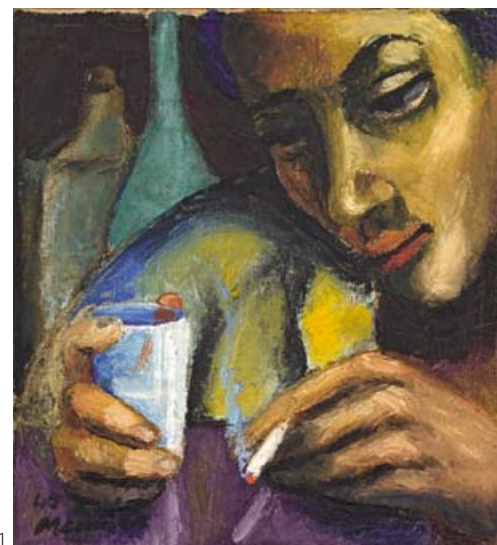
Bather

signed
oil on board
30 by 16,5cm

R18 000–24 000



440



441

440

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Head of a Boy

signed and dated 1962
oil on board
30 by 22cm

R40 000–60 000

EXHIBITED

National Museum, Bloemfontein, 2-7 April 1962, catalogue number 34.

LITERATURE

Die Dagboek van Johannes Meintjes 6 (unpublished).
Catalogue number JM 743.

Volksblad, 3 April 1962.
Volksblad, 4 April 1962.
The Friend, 4 April 1962.

Judge S Hofmeyr opened the exhibition at the National Museum and purchased this painting on the opening night.

441

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Jenewerdrinker (Gin Drinker)

signed and dated 45

oil on canvas

32,5 by 29,5cm

R40 000–60 000

PROVENANCE

Ms Anita Brink, Cape Town

LITERATURE

Dagboek van Johannes Meintjes, Deel 1,

Feb 1941 - Feb 1947. (1961) Molteno:

Bamboesberg-Uitgewers. Page 184,
number 76.

References to Ms Anita Brink on pages

98 -100 and 105 -116.

Ms Brink was one of Meintjes' models,

referred to him by the artist Piet van Heerden.



442

442

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Namaqualand Landscape

signed and dated 91

oil on board

28,5 by 59,5cm

R30 000–50 000

443

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Spring in Namaqualand

signed

oil on board

39,5 by 49,5cm

R30 000–50 000



443

444

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Two Horses in a Field

oil on canvas

48 by 63cm

R20 000–30 000

445

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Spring

signed with the artist's monogram

oil on canvas

59 by 80cm

R30 000–40 000

LITERATURE

Elsa Verloren van Themaat. (1976) *Pranas Domsaitis*, Cape Town and Johannesburg: Struik. Page 8, illustrated in colour on page 25.

"Even as a child he found an outlet in art. Shy and sensitive, he kept to himself and did not enjoy the rough games of his more robust schoolmates. When he was older his father expected him to help on the farm, but on Saturday afternoons and Sundays, when everybody else in the little farming community came together, Domsaitis preferred to paint on his own, depicting farm scenes, landscapes and animals. *Spring*, a romantic impressionist painting done before he had any tuition, shows the surprising technical ability on which he concentrated at this stage."

446

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Landscape, Cropiens

signed with the artist's initials and dated 05

oil on canvas

29,5 by 42cm

R40 000–60 000

A similar example is in the collection of the Lithuanian Art Museum, Vilnius, Lithuania.



447

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

My House, Birthplace, Lithuania

inscribed with the artist's name and title
on the reverse

oil on card

29 by 62cm

R20 000–30 000



447

448

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Cornwall

signed and dated '51

oil on canvas

50 by 60cm

R25 000–35 000



448

PROVENANCE

The David Botha Collection

LITERATURE

Warren Scheuer. *In Conversation: The David Botha Collection*. Illustrated in colour, plate number 12.

449

Terence John **MCCA**

SOUTH AFRICAN 1913-1978

An Arched Courtyard

signed and dated 51

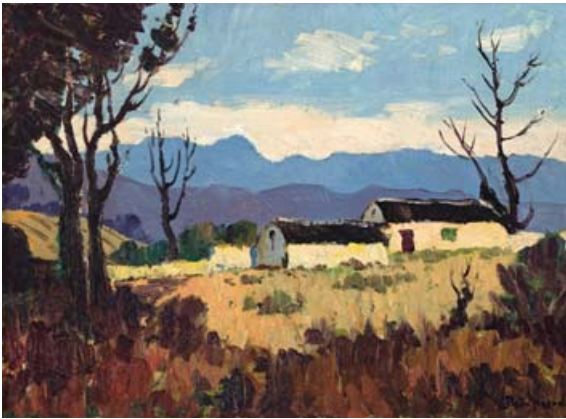
oil on canvasboard

39,5 by 49,5cm

R30 000–50 000



449



450

451



452

453



450

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landscape with Farm Houses

signed
oil on panel
29 by 40cm

R20 000–30 000

451

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

Landscape with Farmhouses

signed
oil on board
49 by 83cm

R50 000–70 000

452

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

The Vegetable Cart

signed
oil on board
24,5 by 34,5cm

R40 000–60 000

453

Christiaan St. Patrick
NICE

SOUTH AFRICAN 1939-

The Donkey Cart

signed and dated 84
oil on canvas laid down on board
44,5 by 60cm

R25 000–35 000

454

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Lesotho under the Snow

signed and dated 64

oil on board

49,5 by 65cm

R25 000–35 000



454

455

Otto **KLAR**

SOUTH AFRICAN 1908-1994

Landscape

signed

oil on board

45 by 111,5cm

R30 000–40 000



455

456

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

A Mountainous Landscape

signed

oil on canvas laid down on board

44 by 59cm

R40 000–60 000



456



457

457

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

The Potted Plant

signed

oil on board

59 by 43,5cm

R70 000–90 000



458

458

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

The Seamstress

signed

oil on canvas laid down on board

50 by 33cm

R30 000–50 000



459

459

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Reading

signed and dated 68

oil on canvas

50 by 40cm

R40 000–60 000



460

460

Marjorie **WALLACE**

SOUTH AFRICAN 1925-2005

Cecil Higgs with the Cats

signed

oil on canvas

81 by 65,5cm

R35 000–50 000



461

461

Marjorie **WALLACE**

SOUTH AFRICAN 1925-2005

Circus Clown

signed

oil on canvas

76 by 51cm

R35 000–45 000



462

462

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

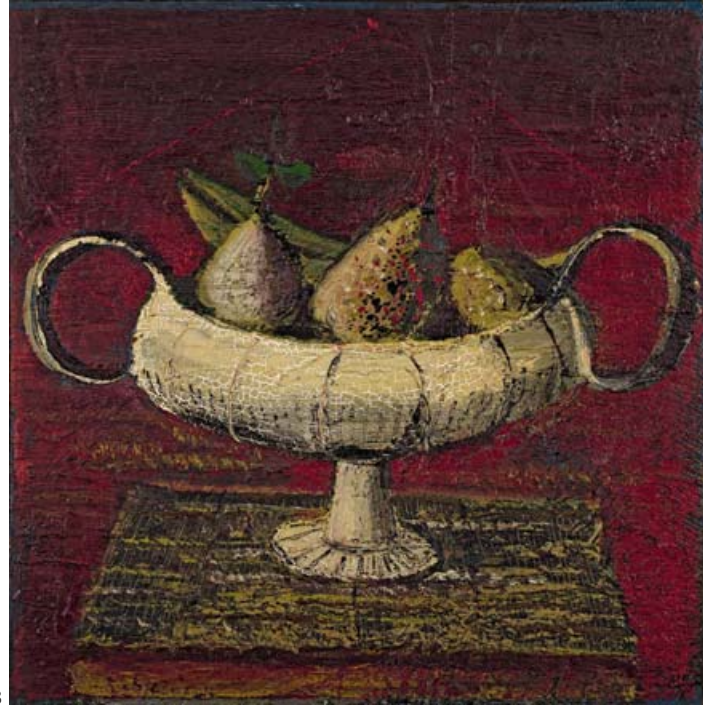
Still Life with Roses in an Urn

signed and dated 51

oil on canvas

60 by 50cm

R30 000–40 000



463

463

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

Still Life with Fruit

signed and dated 53

oil on board

50,5 by 49,5cm

R40 000–60 000



464

464

Helmut **STARCKE**

SOUTH AFRICAN 1935-

Clumsy Angel II

signed and dated '96; signed, dated and
inscribed with the title on the reverse
acrylic on canvas

118 by 98cm

R70 000–90 000



465

465

Helmut **STARCKE**

SOUTH AFRICAN 1935-

Love

signed and dated 94; inscribed with the
artist's name, date, medium and title on
the reverse

acrylic on canvas

119 by 99cm

R70 000–90 000

PROVENANCE

A gift from the artist to the current
owner's father



466

466

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

Abstract Orange

signed and dated 68
mixed media on paper
65,5 by 48,5cm

R18 000–24 000



467

467

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

Head No 1

signed, dated 86/7 and inscribed with the title and
'Tulbagh Cape SA' in pencil
mixed media on paper
62 by 49cm

R18 000–24 000

468

Paul **DU TOIT**

SOUTH AFRICAN 1922-1986

Forest Fire

signed

oil on board

28 by 31,5cm

R25 000–35 000



468

469

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922-2002

Abstract

signed and dated '74

oil on canvas

91 by 121cm

R25 000–35 000



469

470

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Desert Massif

signed and dated 61

oil on board

75 by 100cm

R50 000–80 000

EXHIBITED

South African National Gallery, Cape Town,
Cecil Skotnes Retrospective, 1996. Catalogue
number 30.



470

471

Larry (Laurence Vincent)
SCULLY

SOUTH AFRICAN 1922-2002

Abstract

signed and dated 67
oil on canvas laid down on board
58 by 119,5cm

R30 000-50 000

472

Larry (Laurence Vincent)
SCULLY

SOUTH AFRICAN 1922-2002

Outer Space

signed and dated '96
oil on canvas
90 by 151,5cm

R40 000-60 000



473

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Namaqualand Landscape

signed

oil on canvas laid down on board

45 by 60cm

R50 000–70 000

474

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Goudini Mountains, near Worcester

signed; inscribed 'Near Worcester' on
the reverse

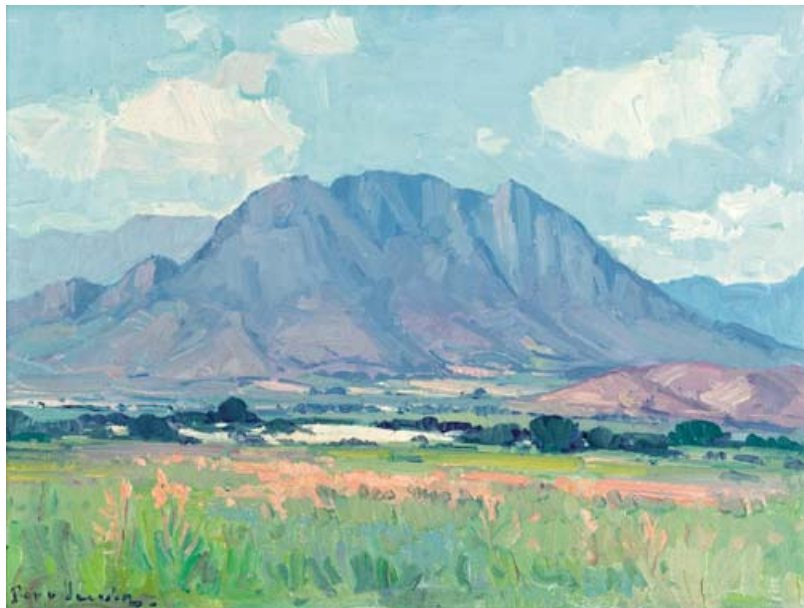
oil on board

29,5 by 39,5cm

R18 000–24 000



473



474

475

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Cottages in the Forest

signed
oil on board
40 by 50cm

R20 000–30 000



475

476

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Dwellings

signed and dated 2003
oil on canvasboard
29,5 by 37cm

R35 000–50 000



476

477

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landskap met Paarl Berg

signed and dated '53; inscribed with
the title in pencil on the reverse in
another hand
oil on canvas
46 by 56cm

R25 000–35 000



477

478

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Cape Homestead

signed and dated '47

oil on canvas

39,5 by 50cm

R30 000–40 000



478

479

Adriaan Hendrik **BOSHO**FF

SOUTH AFRICAN 1935-2007

Cattle Grazing

signed

oil on canvas laid down on board

26,5 by 34cm

R20 000–30 000



479

480

Adriaan Hendrik **BOSHO**FF

SOUTH AFRICAN 1935-2007

Summer

signed; inscribed 'Somer, Summer' on
the reverse

oil on canvasboard

21,5 by 34,5cm

R25 000–30 000



480



481



482



483



484

481

John Barnett **KRAMER**

SOUTH AFRICAN 1946-

House with Cape Gable

signed and dated 75

oil on canvas

55 by 75cm

R25 000–35 000

482

John Barnett **KRAMER**

SOUTH AFRICAN 1946-

Johns Kafee, Middelburg, Eastern Cape

signed and dated 96

oil on canvas

50 by 76,5cm

R20 000–30 000

483

John Barnett **KRAMER**

SOUTH AFRICAN 1946-

Stoep, Middelburg, Eastern Cape

signed and dated 83

oil on canvas

56 by 77cm

R20 000–30 000

484

Christiaan St. Patrick **NICE**

SOUTH AFRICAN 1939-

Street Scene, Bo-Kaap

signed and dated '82

oil on board

44,5 by 60cm

R25 000–30 000



485

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Zomerlust, Main Street, Paarl

signed

oil on canvas laid down on board

39 by 49,5cm

R60 000–80 000



486

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Rainy Days

signed and dated '91

oil on canvas laid down on board

30,5 by 35cm

R60 000–80 000



487

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Distrik Ses

signed and dated '81; printed with title and artist's address on a label adhered to the reverse

oil on canvas laid down on board

49,5 by 75cm

R70 000–90 000



490

490

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

In the Paddy Field

oil on canvas
58,5 by 115cm

R50 000–80 000

PROVENANCE

The Tretchikoff Family Private Collection

Discovered in Tretchikoff's studio by his daughter after his death. Presumed to be one of the last paintings Tretchikoff painted as the work was left unsigned. Bears Iziko South African National Gallery, Cape Town, label.

491

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Harvesting

signed
oil on board
49 by 59cm

R30 000–40 000



491

492

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Head of Shaka

signed and dated 73

watercolour

54 by 76cm

R15 000–20 000



492

493

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

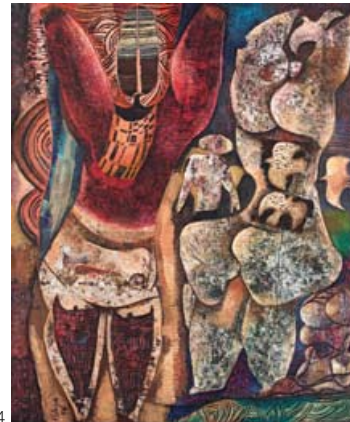
Shaka

signed and dated 73

watercolour

78 by 46cm

R15 000–20 000



493

494

494

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942-1999

Figures and Birds

signed and dated 94

carved, incised and painted wood panel

81 by 66cm

R60 000–80 000



495

495

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915-2011

Interlocking Form

signed, dated 1984 and numbered 1/3

bronze, on a wooden base

height: 15cm excluding base; base: 3cm

R40 000–60 000



496

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

Tietiesbaai I

signed

watercolour and sand on paper

24,5 by 27cm

R25 000–35 000

Acquired from the artist by the current owner.



496

497

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

Tietiesbaai II

signed

watercolour and sand on paper

18 by 18,5cm

R25 000–35 000

Acquired from the artist by the current owner.



497

498

Penny (Penelope) **SIOPIIS**

SOUTH AFRICAN 1953-

Moon

signed

oil on board

44 by 54,5cm

R30 000–50 000



498



499
part lot

499

Fred (Frederick Hutchison) PAGE

SOUTH AFRICAN 1908-1984

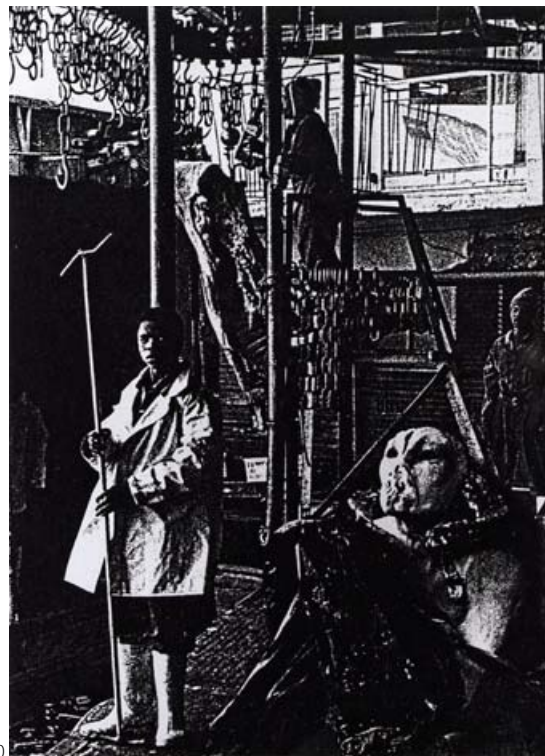
The Bed

signed and dated '67
polymer on board
50 by 39cm (3)

R50 000–70 000

PROVENANCE

The Jack Lugg Collection
Accompanied by two pencil drawings
relating to this work.



500

500

Jane ALEXANDER

SOUTH AFRICAN 1959-

Shepherd

signed, dated 1986, numbered 9/25 and inscribed 'Print
G. Goddard' and the title in pencil on the reverse
photomontage
image size: 30 by 21cm

R20 000–30 000

cf. Kendell Geers (1997) *Contemporary South African
Art, The Gencor Collection*, Cape Town: National Book
Printers. Another example from the edition illustrated
on page 38.

This series of works use the cut and paste method to produce collages that are then re-photographed and printed as silver gelatin prints. "The montages, referencing and including imagery from the South African States of Emergency during the 1980s and photographs taken by the artist in East Berlin (DDR) in 1982, often with the insertion of the artist's mute human and animal-hybrid sculptures were a response to the discrimination, brutality and violence of the darkest times of apartheid and of German history..."¹

1. *Jane Alexander: Photomontages 1981 - 1995*, [Online], Available: <http://www.stevenson.info/exhibition/340> [28 August 2016].

501

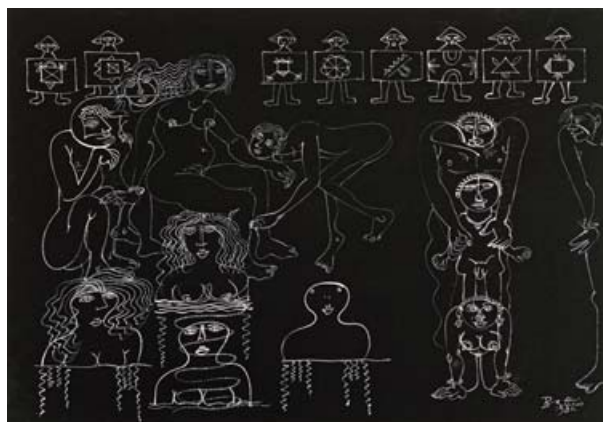
Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Figures

signed and dated 1981
white ink on black paper
34 by 49cm

R20 000–30 000



501

502

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Line Dancing

signed and dated 28.10.1981
white ink on black paper
34,5 by 49,5cm

R18 000–24 000



502

503

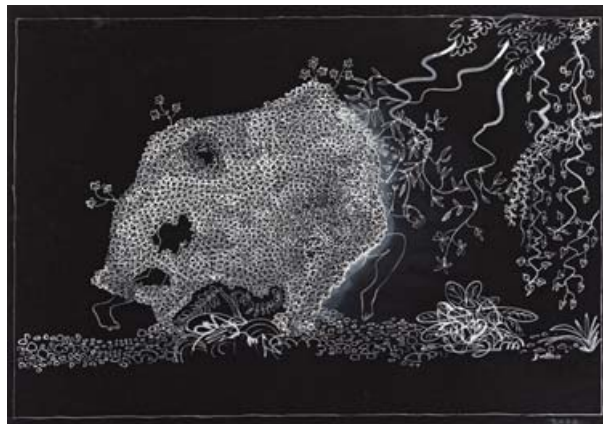
Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Hide and Seek

signed and dated 24.8.80
white ink on black paper
34,5 by 49,5cm

R18 000–24 000



503

504

Malcolm John **PAYNE**

SOUTH AFRICAN 1946-

Colour Test

signed, dated '74, numbered 3/3 and further dated
2nd July 2010 in pencil in the margin
colour screenprint
60 by 88cm

R30 000–50 000

LITERATURE

cf. Sue Williamson. (1989) *Resistance Art in South Africa*, Cape Town: David Philip. A similar example illustrated in colour on page 80.

cf. Esmé Berman. (1983) *Art & Artists of South Africa*, Goodwood: National Book Printers. A similar example illustrated on page 321.

Berman writes on Payne's first solo exhibition after his return from studying in London: "Among the items on view was the innovative screenprint, *Colour Test*, in which he made use of a 63 by 90cm enlargement of his personal Identity Card, replacing the portrait photograph with a replica of the standard multiple-dot test for colour-blindness. The integration of these 'readymade' components produced a statement that was both artistically valid and conceptually significant." Similar examples form part of the Iziko National Gallery Permanent Collection and the Wits Art Museum.

505

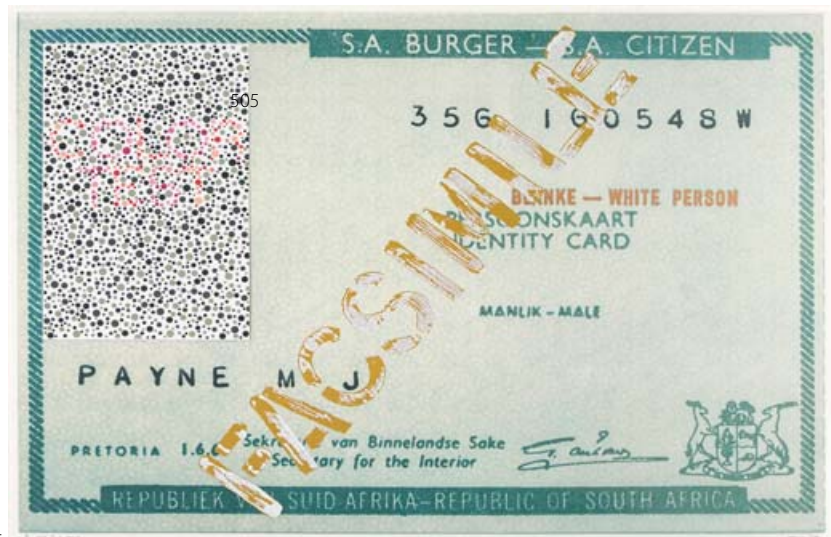
Willie (William) **BESTER**

SOUTH AFRICAN 1956-

Protest

signed and dated 1990
oil on board
46 by 72cm

R20 000–30 000



504



505



506

Brett MURRAY

SOUTH AFRICAN 1961-

Policeman

found objects, wood, resin, paint and wire
length: 47cm

R30 000–50 000

LITERATURE

Brett Murray. (2013) *Brett Murray*, Johannesburg: Jacana. Page 57.

L Janet Stanley. (1993) 'Brett Murray's A Group of Satirical Examining Social and Political Paradoxes in the South African Context' in *The Arts of Africa: an annotated bibliography*, Vol. 3 1989, New Brunswick: African Studies Association Press. Page 228.

Brett Murray was awarded his Master's degree in Fine Art from the University of Cape Town in 1988 for a thesis project composed of twenty-two satirical sculptures. Cast in resin and painted in the manner of West African colon figures, his sculptures depicted various social archetypes, including soldiers and policemen. "The starting

point was to challenge concepts of police and policing by employing inversion where justice, law and order become unjust, lawless disorder," Murray wrote in his thesis.¹ This head originally formed part of a trio of figures that referenced the Japanese pictorial maxim of the three wise monkeys who hear, see and speak no evil. The group was broken up and architect Hans J Schirmacher acquired the "hear no evil" head. A founder of Architects Against Apartheid in 1986, Schirmacher was closely monitored by security police at the time. "This sculpture cheered me on," he says. "Two ears and two TNT dynamite sticks with nothing in-between. The eyes were reserved for peering over fanlights and through keyholes."

1. Brett Murray, correspondence with artist, 21 August 2016



507

507

Speelman **MAHLANGU**

SOUTH AFRICAN 1958-2004

Conversation

signed and numbered 6/11

bronze

height: 47cm

R30 000–50 000



508

508

Colbert **MASHILE**

SOUTH AFRICAN 1972-

Priest

signed and dated '10

acrylic on canvas

140 by 113cm

R20 000–30 000



509

509

Mashego Johannes **SEGOGELA**

SOUTH AFRICAN 1936-

Mark 16:14-20 (13 Figures)

executed in 2007

carved and painted wood

largest: 31cm; smallest: 18cm

R30 000–40 000

510

Zwelethu **MTHETHWA**

SOUTH AFRICAN 1960-

By the Light of the Moon

signed and dated '93

pastel

65,5 by 97,5cm

R30 000–50 000



510



511

511

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Guitar and Cell

signed and dated 09

oil on cardboard

40 by 33cm

R25 000–35 000

EXHIBITED

Myerson Fine Art, London, *Glance - Nailed Down*, September 2010



512

512

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

Two Figures near Richmond

signed

oil on panel

75 by 59,5cm

R40 000–60 000

PROVENANCE

Acquired directly from the artist by the current owner

513

Hylton NEL

SOUTH AFRICAN 1941-

Bowl with Beautiful Face

signed with the artist's initials
hand painted and glazed ceramic
26cm diameter

R5 000–7 000



514

Hylton NEL

SOUTH AFRICAN 1941-

Vase

signed with the artist's initials and dated
24.2.2011, bears studio stamp
hand painted and glazed ceramic
height: 34,5cm

R10 000–15 000



515

Hylton NEL

SOUTH AFRICAN 1941-

Bowls, three

each signed with the artist's initials
hand painted and glazed ceramic
the largest 21cm diameter (3)

R16 000–20 000





516

516

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

Spirit of the Books

signed; inscribed with the title in another
hand on the reverse

mixed media on card

35,5 by 35,5cm

R30 000–50 000



517

517

Esther Nikwambi MAHLANGU

SOUTH AFRICAN 1936-

Beadwork I

signed with the artist's initials in the beadwork

glass beads

67 by 51cm

R20 000–30 000



518

518

Esther Nikwambi MAHLANGU

SOUTH AFRICAN 1936-

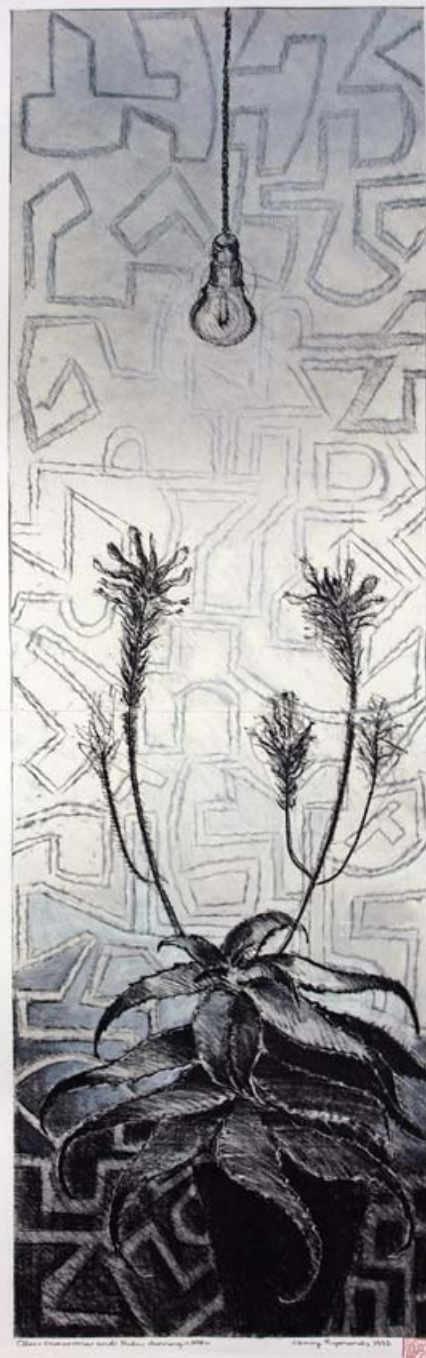
Beadwork II

signed with the artist's initials in the beadwork

glass beads

50 by 70cm

R20 000–30 000



519

519

Henry **SYMONDS**

SOUTH AFRICAN 1949-

*Aloe Cameronii and Kula
Dancing Cloth*

signed, dated 1995, inscribed with the title
in pencil, with artist's stamp
mixed media on paper
199 by 70cm

R15 000–20 000



520

520

Robert **LEGGAT**

SOUTH AFRICAN 1963-

African Jacana

signed, dated 2014, numbered 10/10 and stamped
with SCS foundry mark
bronze, silver and polyurethane resin
height: 22cm

R50 000–70 000

'In this piece I was able to realise two new concepts. I had been toying with the idea of combining silver into a bronze and decided that this would be the ideal piece. I cast the chest in silver, surrounding it in a rich russet-colour bronze which emphasises the silver. The second novel idea was to use a polyurethane resin as a base for the bronze. This simulates water, giving both a wonderful reflection and refraction.'

Robert Leggat (2016) *African Jacana* (*Actophilornis Africanus*) [Online], Available: <http://www.robertleggat.co.za/sculpture/sculptures/birds/medium-birds/african-jacana/> [28 August 2016].

521

Stella **SHAWZIN**

SOUTH AFRICAN 1923-

Mother and Child

signed with the artist's initials and

numbered 5/6

bronze, on a stone base

height: 27,5cm, excluding base, 35cm

including base

R25 000–35 000



521

522

Stella **SHAWZIN**

SOUTH AFRICAN 1923-

Sleeping Female Figure

numbered 1/8

bronze on a marble base

length: 24cm, height: 11,5cm including base

R20 000–30 000



522

523

Anton **MOMBERG**

SOUTH AFRICAN 1951-

Bella

signed, numbered 1/6 and inscribed '2nd
edition'

resin with marble dust

height: 38cm, including base

R30 000–50 000



523



524

524

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ubu Looking Over his Shoulder

signed in red pencil

ink on paper

29,5 by 40,5cm

R15 000–20 000

525

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Reclining Ubu

signed in red pencil

ink on paper

49,5 by 62cm

R20 000–30 000



525

526

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Zeno II: Soldiers/Italian Front

signed and numbered 8/30 in pencil and embossed with the *Galamander Press* chop mark in the margin

photogravure with drypoint, from 2 copper plates

sheet size: 50,5 by 65,5cm

R35 000–50 000

LITERATURE

cf. Bronwyn Law-Viljoen. (2006) *William Kentrige Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on page 139.

cf. Rosalind Krauss, Roger Malbert and Kate Mc Crickard. (2012) *A Universal Archive. William Kentrige as Printmaker*, London: Hayward Publishing. Another example from the edition illustrated on page 81.



526

527

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Man with Megaphone Cluster

executed in 1999

signed and numbered 3/70 in pencil in the margin

etching, crayon on paper

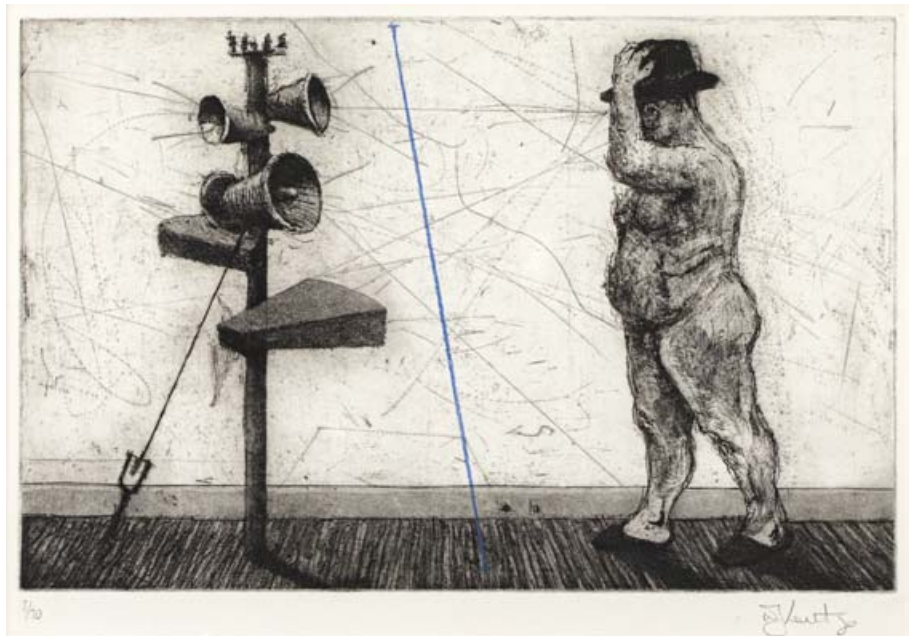
25 by 38cm

R40 000–60 000

LITERATURE

cf. Dan Cameron (1999) *William Kentrige*, London: Phaidon Press. Another example from the edition illustrated on page 97.

cf. Bronwyn Law-Viljoen (ed.) (2006) *William Kentrige Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated in colour on page 71.



527

528

Jane **ALEXANDER**

SOUTH AFRICAN 1959-

Faith

signed and numbered HC II/X in pencil in
the margin
photographic print
image size: 31 by 37cm

528



R20 000–30 000

From the portfolio, *Working Proof*, 2003.
A similar example forms part of the
Standard Bank Corporate Art Collection.

529

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

End Papers

signed and numbered HC II/X
lithograph in colours
sheet size: 50 by 65cm

R20 000–30 000

From the portfolio *Working Proof*, 2003.
A similar example forms part of the
Standard Bank Corporate Art Collection.

529



530

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Upa

signed, dated '07, numbered 2/20 and inscribed with the title in pencil in the margin; signed, dated and inscribed with the title and medium on the reverse
etching in colour
image size: 19 by 14,5cm; sheet size:
37 by 27cm

R15 000–20 000



530

531

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ouma

signed, dated '07, numbered 1/20 and inscribed with the title in pencil and embossed with the TPS chop mark in the margin
etching with sugarlift and aquatint
image size: 21 by 29,5cm; sheet size:
38,5 by 44cm

R18 000–24 000

LITERATURE

cf. Anthea Buys (ed.) (2012) *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: Wits Art Museum. Another example from the edition illustrated in colour on page 280.



531

532

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Black Box/Chambre Noire

2005

signed on the endpaper
stereoscope with 8 stereoscopic photographs
in a specially designed cardboard box
length 30cm; each card 9 by 17,5cm

R15 000–20 000

This work is number 33 of a limited edition
of 100.



533

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951-

Bifidity

signed, dated '08 and numbered 10/30
wood
height: 35cm

R25 000–40 000

"The design of *BIFIDITY* is based on a smaller
sculpture made as part of the *Blind Alphabet
Project* in 1993. The original piece was made
small enough so that it could be picked up
and easily handled by a blind person.
The original work made for the *Blind Alphabet
Project* was accompanied by a Braille plaque
containing this text quote:

BIFID, BIFIDATE, BIFIDITY

Something *bifid*, or *bifidate* is cleft so that it
divides into two parts, some will erroneously
say, 'forked', like a *bifurcated* form. If, however,
we study the Latin *findere* that gave rise to
bifid, and see that it means 'cleave', then *bifid*
assumes its rightful meaning."

Willem Boshoff. (2012) *Bifidity*, [Online],
Available: [http://www.willemboshoff.com/
documents/artworks/bifidity.htm](http://www.willemboshoff.com/documents/artworks/bifidity.htm) [28 August
2016].



534

Jane ALEXANDER

SOUTH AFRICAN 1959-

Missing

signed, dated 2004, inscribed 'AP' and with the title in pencil on the reverse
pigment print on cotton paper
image size: 45 by 60cm

R30 000–50 000

LITERATURE

cf. Pep Subirós. (2011) (ed.) *Jane Alexander: Surveys (From the Cape of Good Hope)*, New York and Barcelona: Museum for African Art and ACTAR.
Another example from the edition is illustrated on page 156.

535

Mikhael SUBOTZKY

SOUTH AFRICAN 1981-

Johnny Fortune, Pollsmoor Maximum Security Prison (0016)

signed, dated 2004 and numbered 1/9 in pencil in the margin
inkjet print on cotton rag paper
image size: 47 by 70cm

R15 000–20 000

"Mikhael Subotzky was snapped up by Johannesburg's Goodman Gallery at his student show ... he had already established what has become his working method: to immerse himself into a situation that interests him, about which he wants to learn more, to spend time and engage at a one-to-one level with the people involved, and then to take photographs. In that final year at Michaelis, Subotzky spent most of his working time over three months inside the walls of Pollsmoor Prison, a hopelessly overcrowded correctional facility largely controlled by gangs, talking to the prisoners and the warders, teaching classes in photography to the inmates, taking his own images." Sue Williamson. (August 2007) *Mikhael Subotzky: Modus Operandi*, [Online], Available: http://a.rtthrob.co.za/07a/ug/a_rtbio.html [28 August 2016].



534



535



536

536

Cameron **PLATTER**

SOUTH AFRICAN 1978-

Untitled

signed and dated 05 on the reverse
colour pencil crayon
97,5 by 69cm

R30 000–50 000



537

537

Cameron **PLATTER**

SOUTH AFRICAN 1978-

Untitled

signed and dated 05 on the reverse
colour pencil crayon
97,5 by 69cm

R30 000–50 000

538



538

Zander **BLOM**

SOUTH AFRICAN 1982-

Untitled [1.126]

signed, inscribed with the date 2012, title, medium and size on a Stevenson Gallery label adhered to the reverse
oil and graphite on linen
32,5 by 42cm

R20 000–30 000

EXHIBITED

Stevenson Gallery, Cape Town,
Zander Blom: New Paintings,
5 September - 13 October 2012.

LITERATURE

Zander Blom. (2013) *Paintings Volume I*, Cape Town: Stevenson. Illustrated in colour on page 219.

539



539

Zander **BLOM**

SOUTH AFRICAN 1982-

Untitled [1.269]

signed and dated 2012 on the reverse;
inscribed with the title, medium and size on a gallery label adhered to the reverse
oil and acrylic on linen
105 by 75cm

R40 000–60 000

EXHIBITED

Stevenson Gallery, Cape Town,
Zander Blom: New Paintings,
5 September - 13 October 2012.

LITERATURE

Zander Blom. (2013) *Paintings Volume I*, Cape Town: Stevenson. Illustrated in colour on pages 71 and 223.

540 No Lot



The Vineyard Hotel, Newlands, Cape Town
10 October - 8pm

Important South African and International Art

Evening Sale
Lots 541 – 637

Lot 566 Hugo Naudé *Springtime in Namaqualand* (detail)

The proceeds from the sale of this lot will benefit the Association for Visual Arts' ArtReach fund.

541

VARIOUS ARTISTS

SOUTH AFRICAN 20TH CENTURY

BURR: Print and Purpose

executed in 2016

etching

image size: 19 by 19cm; paper size: 39 by 39cm

each signed and numbered 1/10 in pencil

in the margin

R30 000–50 000

The AVA/Strauss & Co Portfolio 2016 features drypoint etchings by eight artists, including: Bridget Baker, Lien Botha, Georgina Gratrix, Randy Hartzenberg, Bonolo Kavula, Vulindlela Nyoni, Andrew Putter, Mandla Vanyaza, and a poem by Karin Schimke.

The curators were Eunice Geustyn and Melvyn Minnaar and the portfolio was produced by Alma Vorster at the Ruth Prowse School of Art. A limited edition of ten portfolio boxes and three artist's proofs were produced, the current lot being the first of the edition.

About Burr Print & Purpose:

Printmaking has a unique presence and history in South Africa. For this first AVA portfolio, artists working in various media were invited to rekindle the tactile power of the hands-on creative craft of print in an era of media and communication overload.

The theme is print itself, for which 'burr' acts as metaphor. Artists were challenged to consider the power and effect of constructing a printed image on paper; to develop a visual signal of purpose and passion; create a portfolio of presence for our time.

Strauss & Co has supported the Association for Visual Arts to promote the fine art of printmaking.



then why

look, she said,
it's binary code:
black and white,
all made and
remade from the
vaults of nought
& the arrows of one.

her eyes were stripes
against the sun, her
mouth an o.

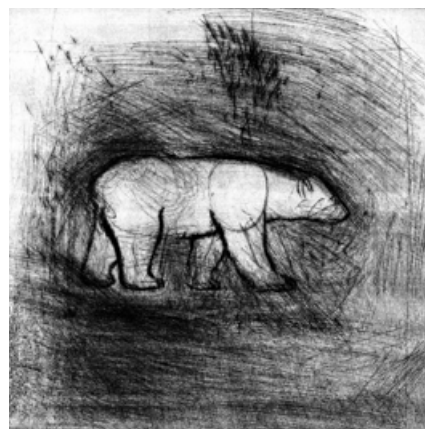
we make,
that's all. the pen
the brush the drill
the wood the tool
the trowel, your hand -

stippling the edges of nought
containing a filigree
of night-framed thought
swaying the lines
scratching the edge
toothing some surface
holding the strain
straining the end
curving what's plain.
i said: my head is sore.
she said: halo-ache, ah!
hail the burr the coronet
the fuzzy crown
the blister the weal

it hurts, i said.
here, she said,
pouring ink
into my palm.

it's medicine.

©Karin Schimke



Lien Botha (1961-)

"How to draw a polar bear (for burr) is implied by the sharp incision of ice at the edge of extinction."



Bridget Baker (1971-)

"The image in the drypoint etching that which is lost is not buried in the ground is like a jumbled-up sentence, or an extended footnote, disrupting the linearity of a narrative. When preparing, I photographed close-up images of a Persian carpet under the dining room table in my mother's house. I had been staying there for long periods while preparing to return to live in South Africa. The often estranging and anxious experiences of a nomadic life becomes more punctuated when surrounded with familial objects from one's childhood. Overlaying these close-up images by dry scratching and hatching, I wanted to create an inexplicable hovering moment where the readable image is disrupted. The title too is treated as a footnote. It's a manipulated quote from the memoir of a British Settler ancestor who buried the family silver near present-day Port Alfred during the War of the Axe. He returned a while later, but forgot where he dug the hole."



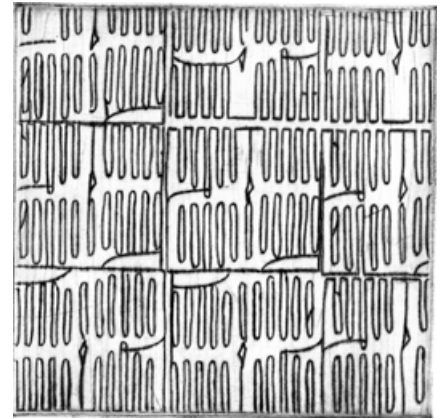
Vulindlela Nyoni (1976-)

"Thematically I use print as a means to address real world situations that affect me directly. The rough, and in some way unpredictable nature of drypoint printing provides a space for me to reflect on the unpredictability of human nature. In this set of works I have chosen to focus on the current events that are taking place in Zimbabwe, the place where I was born. It has been some time since I went home and the information I have as to the current situation is but hazy, rough around the edges. These prints speak of this diaphanous relationship I have with what once was 'home.'"



Randolph Hartzenberg (1948-)

"I am responding to the notion of visual signals, and since, for me, our time is marked by a sense of uncertainty I have used the drypoint technique and via the burr I want to signal visually and create an image that is evocative of that personal sense of uncertainty."



Bonolo Kavula (1992-)

"In our world information is given and received instantaneously in the media. Printmaking had the same effect before the world wide web. Apart from being used as a strategy for art making it was effective as a means of disseminating information to the masses. To create a portfolio like this is to appreciate and understand the medium in its entirety – technique and process - not only for making art but as a strategy in cultural exchange and in moments of cultural revolution."



Georgina Gratrix (1982-)

"Print as a medium is about the surprise. It never turns out how you think it will. Something is always lost and found in the translation."



Mandla Vanyaza (1963-)

"The burr suggests a narrative, and a passage to poke the societal and leadership veneer, revealing deep, long and winding fault lines in present day South Africa."



Andrew Putter (1965-)

"The richness of the inked burr stands for the richness of the world. The masked areas gesture towards the sterility of judging the world according to categories that are imagined to be timeless, or beautiful, or true, or good."

Important International and South African Art



542

Joan **MIRÓ**

SPANISH 1893-1983

Le Léopard aux Plumes d'Or

executed circa 1971

lithograph in colour, on Rives BFK watermark Miro

image size: 33,5 by 47,5cm

R30 000–50 000



543

Pablo **PICASSO**

SPANISH 1881-1973

Comédiens Ambulants et Combat de Coqs
(from Series 347)

executed in 1968, printed in 1969

signed and inscribed E.A. II in pencil in the margin

etching

image size: 27 by 37cm

R70 000–90 000

544

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873-1921

Newlands

signed and dated 1916

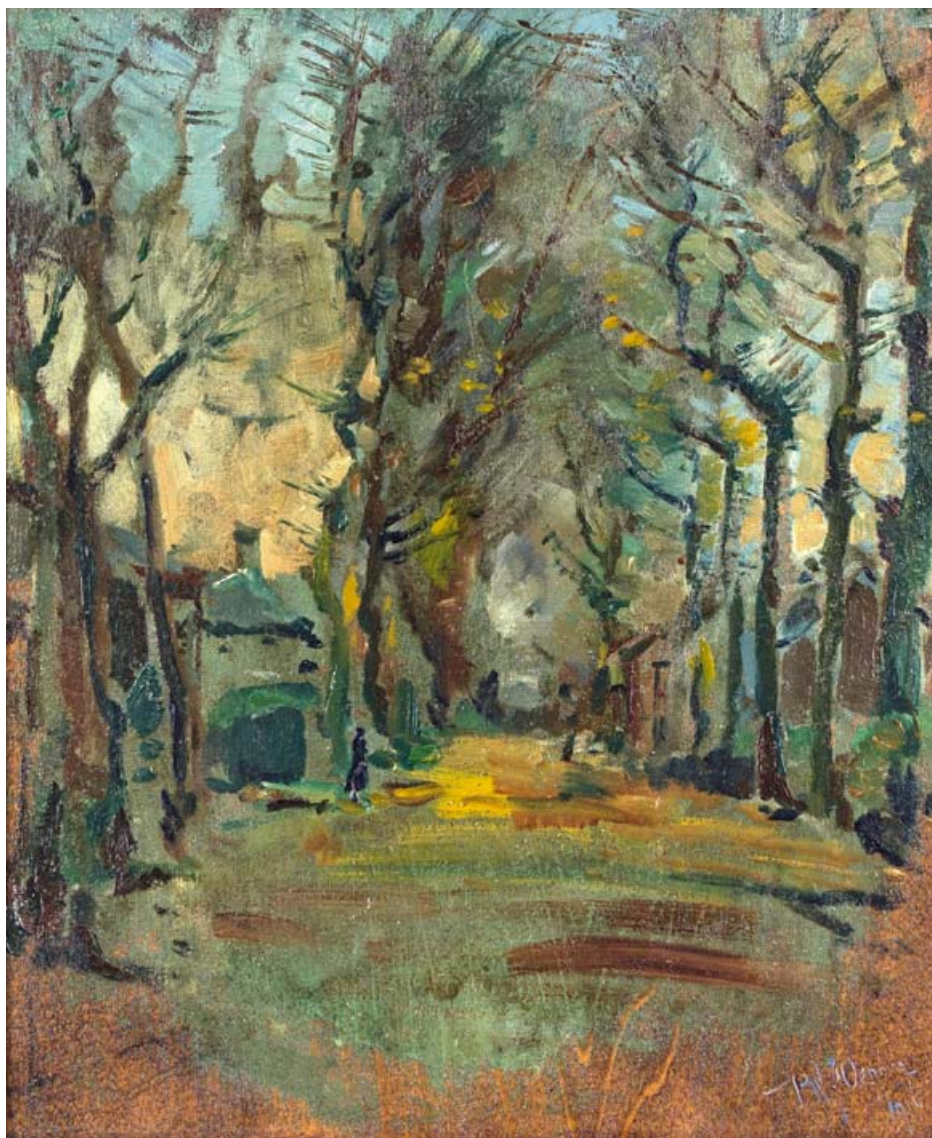
oil on panel

29,5 by 24,5cm

R120 000-160 000

LITERATURE

J du P Scholtz. (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg. Illustrated on page 98, number 17.





545

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

A Dense Forest

signed

oil on panel

29,5 by 39,5cm

R80 000–120 000



546

Pieter Willem Frederick **WENNING**

SOUTH AFRICAN 1873-1921

Newlands, Old Houses

signed and dated 17; inscribed with the title on the stretcher

oil on canvas

24,5 by 34,5cm

R200 000–300 000

PROVENANCE

Mr W Mössner, Pretoria
Lezard & Co, Johannesburg, 12 March 1917,
lot 27

Sotheby Parke Bernet, Johannesburg,
26 April 1978, lot 11

LITERATURE

J du P Scholtz. (1973) *D.C. Boonzaier en
Pieter Wenning: Verslag van 'n Vriendskap*,
Cape Town: Tafelberg. Page 41.



547

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Plumstead

signed and dated 1927

oil on canvas laid down on board

28 by 43,5cm

R60 000–80 000



548

548

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885-1942

Cloud Blanket over Mountains

signed

oil on canvas

61 by 98cm

R70 000–100 000

549

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Free State Mountains

signed and dated 1953

oil on canvas

50 by 60cm

R200 000–300 000



549

Constituting a mature landscape, *Free State Mountains* contains all the elements that make Gregoire Boonzaier one of South Africa's best-loved landscape painters. When he painted this scene in 1953, the influence of Pieter Wenning early in his career was completely integrated and to a large extent eclipsed by a more assertive style and composition of the South African landscape. Studies in the United Kingdom in the early 1930s contributed significantly to Boonzaier's development as an artist. In 1938

he was arguably the most dynamic founder member of the New Group. Artists included Terence McCaw, Florence Zerffi and Freida Lock, all intent on breaking with the staid tradition in South Africa of representational European landscape painting and replacing it with a more abstract approach. Boonzaier subsequently travelled throughout South Africa, introducing the platteland to a form of modernism that was certainly unknown to most of its inhabitants and consequently creating a receptive market

for his own work and that of many other South African artists. His credo was simple: "Abstract art is a capitulation to the camera, yet mere verisimilitude has never been an aim of art – the artist's personality has always imbued the object with his own artistic vision. Present preoccupation with colour, form and texture display undue concern with facets of the craft."¹

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*. Cape Town: A. A. Balkema publishers. Page 68.



550

550

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Boerewoning, Rotterdam, Holland

signed and dated 16; inscribed with the title in another hand on the reverse

oil on board

29 by 39,5cm

R120 000–160 000

551

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Mountain Cottage

signed and dated 28

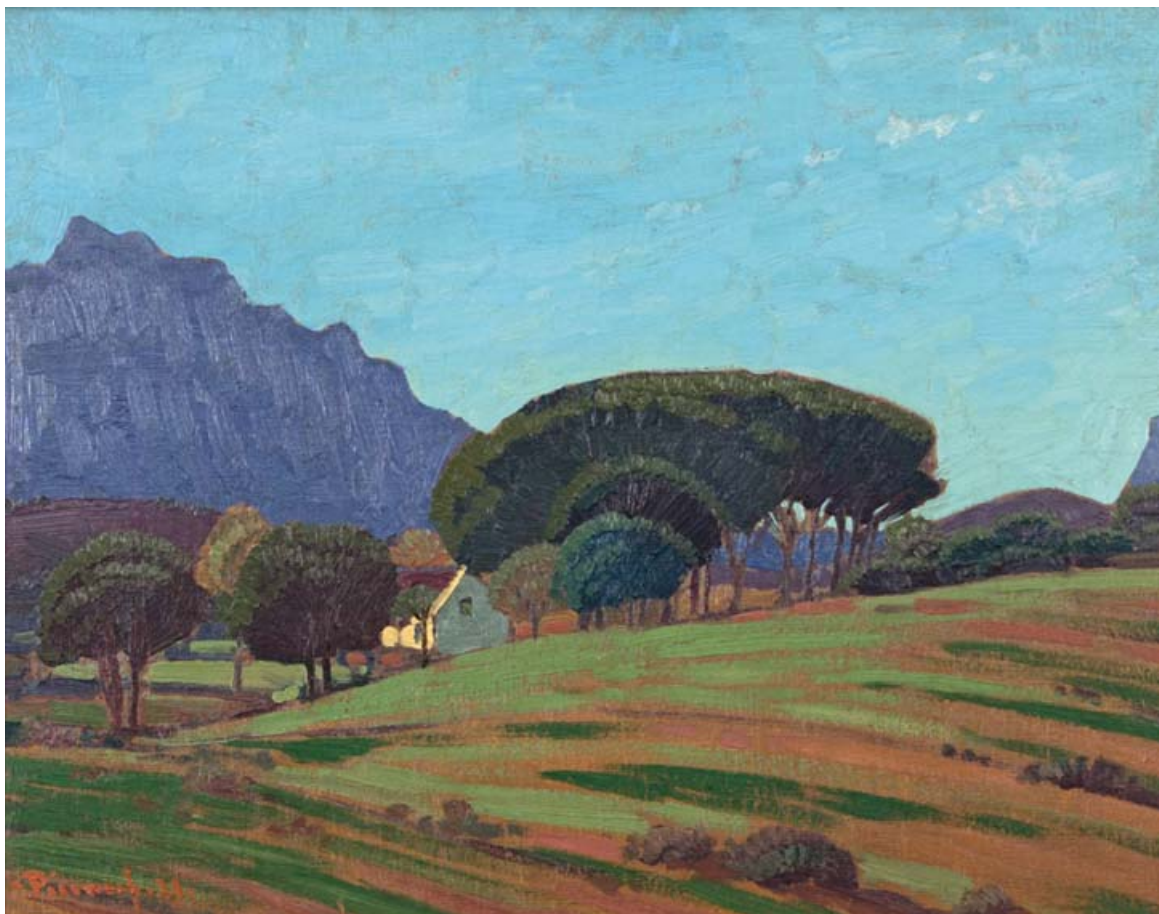
oil on canvas

34,5 by 44,5cm

R300 000–400 000

PROVENANCE

Charl (Charles) Malan, Minister of Railways 1924-1933, who commissioned the Station Panels, and thence by descent



551

The extensive repertoire of visual imagery on which JH Pierneef based his iconic and most famous body of work, the Johannesburg Station panels, a commission he received in 1929, includes this charming landscape painted in 1928 of the wine farms surrounding Stellenbosch. In fact, one of the peaks of the well-known Twee Jongen Gezellen can clearly be identified in the background. Pierneef traversed South Africa in search of interesting visual material and the panels depicted scenes from the Western

Cape, from historic towns to famous holiday resorts of the then Transvaal, the mines on the Witwatersrand, from Natal to Namibia, and from the Southern Cape coastline to the Karoo. Most of the characteristic features of Pierneef's painterly style can be identified in this work. Pierneef was fond of including some form of "obstacle" in the immediate foreground of his landscapes – in this case, the diagonal of the rolling slope on the left – challenging the viewer to overcome this visual barrier in order to access the scene beyond. The

viewer, however, is immediately confronted by another obstacle – a much steeper hill on the right hand side, beyond which lie the homestead and the clump of trees, with the mountains dominating behind. The composition is further enhanced by the subtle direction of the artist's brush strokes that crisscross the picture plane: bright green diagonal strokes in the foreground, vertical ones forming the mountains, and a more gradual incline of the diagonal strokes which form the sky and clouds.

552

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Seated Figure

signed and dated 57

oil on board

39 by 29cm

R70 000–90 000





553

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Eroded Rocks

signed and dated 68.69

oil on canvas

50 by 65cm

R70 000–90 000

EXHIBITED

South African National Gallery, Cape Town,
Cecil Higgs: A Retrospective Exhibition, 1975,
catalogue number 78

Pretoria Art Museum, Pretoria, *Cecil Higgs:*
A Retrospective Exhibition, 1975, catalogue
number 78



554

Alexis
PRELLER

SOUTH AFRICAN 1911-1975

Egrets

signed and dated '53
oil on canvas laid down on board
17 by 28,5cm

R150 000–200 000

Slender, needle-beaked egrets were an important motif for Alexis Preller, and after including one for the first time in his 1947 painting *Basuto Allegory*, the birds re-appeared in *The Small White Bull*, *The Herd Boy*, *The Haycart*, *Sweet Bird of Youth*, and even in the artist's monumental *Discovery* mural for the former Transvaal Provincial Administration Building in Pretoria. Preller developed and maintained a deep interest in the African

mystique, and he was well aware of the symbolic connection among certain African communities between the egret and their ancestral spirits. While the birds regularly took up a secondary position in his compositions, often punctuating the action, they were very much the focus of this painting. An ancestral presence is suggested as each elegant bird tilts its head expectantly heavenward.



555

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

After the Bathe

signed; inscribed with the artist's name, title and 'exhibited international art exhibition Johannesburg 1955' in another hand on the reverse
oil on canvas
41 by 51cm

R140 000–180 000

PROVENANCE

The Jack Lugg Collection

In the early 1950s Walter Battiss developed an interest in rock art, an art form he had encountered as a boy. Subsequently mentored by Erich Mayer, Battiss became a systematic South African rock art researcher, even going so far as contacting Wilhelm Bleek's widow, Dorothea, to enquire about possible sites her husband and his co-researcher, Lucy Lloyd, had not covered. Previously unexplored terrain included the Northern and North-eastern Limpopo valley and

the South-eastern parts of the then Rhodesia. As art master at Pretoria Boys High School, Battiss' visits to these areas were restricted to school holidays. He kept meticulous diaries and notebooks of these travels in the early 1950s and his research culminated in the publication of his famous book, *Limpopo*, in 1965. *After the Bathe* depicts a scene from this period and is an early example of what later became Battiss's signature style, the so-called sgraffito-style of the 1960s, where he literally scratched images into thick layers of paint.

556

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Composition with Figure

signed; dated 1958 and inscribed
with the title on a note adhered to the
reverse

oil on board
44 by 34cm

R200 000–300 000

PROVENANCE

Acquired directly from the artist by the
current owner

EXHIBITED

Adler Fielding Gallery, Johannesburg, 1962,
catalogue number 46
Egon Guenther, Johannesburg,
Retrospective Exhibition, 1963, catalogue
number 1

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 331, catalogue
number 1411.





557

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Boontjieplukkers

signed

oil on board

39,5 by 51,5cm

R350 000–500 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 351, catalogue number 1534.

558

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Washingroom

signed
oil on canvasboard
59,5 by 44cm

R60 000-80 000

EXHIBITED

Sanlam Art Gallery, Cape Town,
20 September to 13 October 1994,
catalogue number 22





559

Freida
LOCK

SOUTH AFRICAN 1902-1962

Little Interior

signed; inscribed with the title on the reverse

oil on canvas

38 by 28cm

R200 000–400 000

560

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

Horse Memorial, Port Elizabeth

signed and dated 65
oil on canvas laid down on board
29 by 44cm

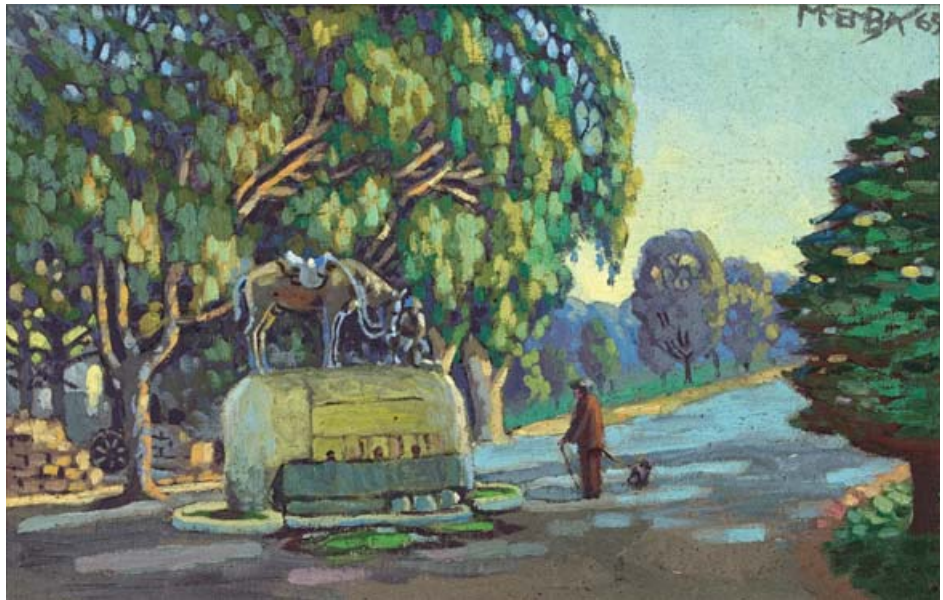
R100 000–150 000

EXHIBITED

South African National Gallery, Cape Town
King George VI Art Gallery, Port Elizabeth
Johannesburg Art Gallery, Johannesburg,
George Pemba Retrospective Exhibition,
27 April 1996 to March 1997, page 84,
catalogue number 81

LITERATURE

Sarah Huddleston. (1996) *Against All Odds: George Pemba, his life and works*.
Johannesburg: Jonathan Ball Publishers.
Illustrated in colour on page 120.



560

561

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

Township Scene

signed and dated 57
oil on canvas laid down on board
26 by 37,5cm

R100 000–150 000

EXHIBITED

South African National Gallery, Cape Town
King George VI Art Gallery, Port Elizabeth
Johannesburg Art Gallery, Johannesburg,
George Pemba Retrospective Exhibition,
27 April 1996 to March 1997, page 83,
catalogue number 71



561



562

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

At the Sea, Kommetjie

signed and dated 1929

oil on canvas

37 by 42cm

R60 000–90 000

cf. Martin Bekker. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, where a similar painting, dated 1921, is illustrated on page 20.

The proceeds from the sale of this painting will benefit the work of The Black Sash Trust

563

George Mnyaluza Milwa **PEMBA**

SOUTH AFRICAN 1912-2001

Pensioners Queuing for Payouts

signed and dated 93; inscribed with the title on a gallery label adhered to the reverse
oil on board
52 by 75cm

R100 000–150 000

PROVENANCE

The Black Sash, Port Elizabeth

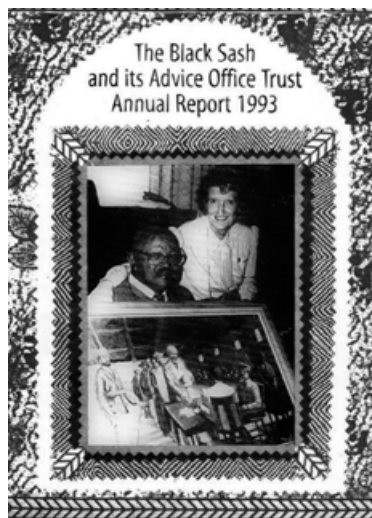
EXHIBITED

The South African National Gallery, Cape Town, *George Pemba Retrospective Exhibition*, 1996, catalogue number 121

LITERATURE

Sarah Hudleston. (1996) *Against All Odds: George Pemba, his life and works*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 150.

A gift from the artist to the Port Elizabeth Black Sash in 1993.



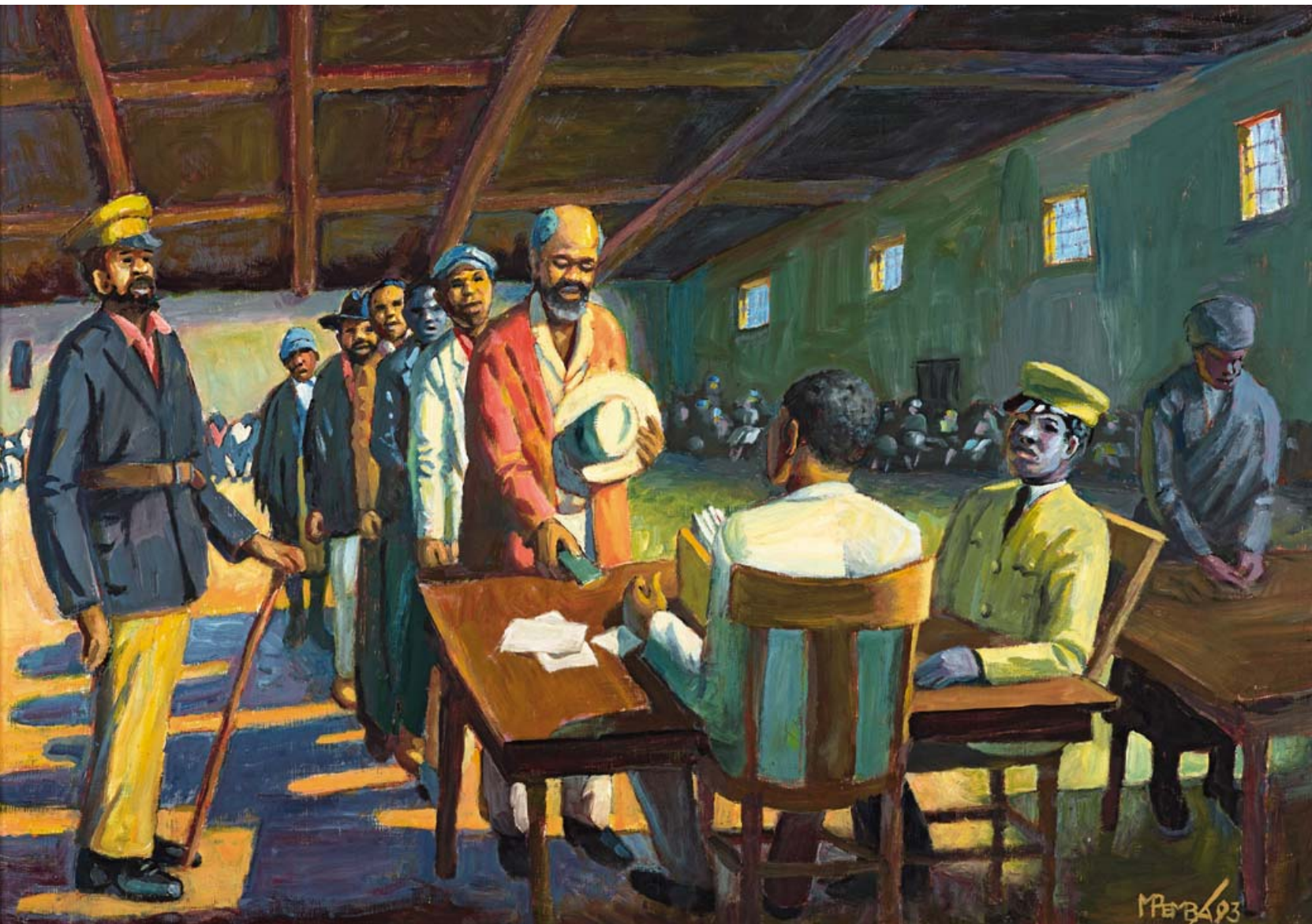
George Pemba and Judy Chalmers

George Pemba's involvement in the struggle against apartheid is well documented. The writer Herbert Dhlomo, who met Pemba in 1944 when he was still painting with watercolour, places the painter's activism into a broader context. Dhlomo writes that Pemba believed an artist "must be well versed in the political, social and economical problems of the contemporary scene so that he can express his feelings, aspirations and will of the people!"¹ This painting, produced when Pemba was already an octogenarian, bears this out, both in subject and spirit. Pemba, who in 1985 produced a similar, if less dramatically positioned study of pensioners queuing, gifted this lot to the Black Sash. The Black Sash is a vintage civil society human rights organization.

It partners with a network of community organizations throughout South Africa and today focuses on achieving socio-economic rights for all, particularly the economically disadvantaged. Pemba was photographed presenting this painting to the organisation's regional chairperson, Judy Chalmers, at the launch of the Black Sash's vision statement in Port Elizabeth.

In 1994 Chalmers was elected to parliament on an African National Congress ticket. Pemba's allegiance to the ANC is also well known. In the late 1950s, having already established his name as an exceptional water-colourist and graphic artist, he was approached by ANC members Raymond Mhlaba and Govan Mbeki to contribute cartoons to the newspaper *Isizwe: The Nation*. Pemba's most notable cartoon portrayed Prime Minister HF Verwoerd in tribal regalia brandishing a knobkerrie and bible. In later years, having switched to oil on the advice of Gerard Sekoto, Pemba produced numerous portraits of the ANC's co-founder, Sol Plaatje. Pemba's involvement in the struggle was however more than party-political. He also illustrated for the Lovedale Press, an important publisher of black literature, and worked with liberal institutions like the South African Institute of Race Relations. These associations enriched rather than devalued Pemba's considerable reputation, which gained additional momentum following a 1996 retrospective exhibition at the National Gallery in Cape Town.

1. Sarah Hudleston, *Against All Odds: George Pemba*, Cape Town: Jonathan Ball Publishers, 1996, page 47.





564

Anton VAN WOUW

SOUTH AFRICAN 1862-1945

The Dagga Smoker

signed, inscribed 'S.A. Joh-burg' and 'FVSE. G. Massa Roma'
bronze with a dark brown patina, mounted on a wooden base
length: 54cm, including base

R400 000–600 000

LITERATURE

cf. AE Duffey. (2008) *Anton van Wouw: The Smaller Works*,
Pretoria: Protea Book House. Another cast from the
edition illustrated on pages 61 to 62.

cf. AE Duffey. (1981) *Anton van Wouw 1862-1945 en die Van
Wouwhuis*, Pretoria: University of Pretoria. Another cast
from the edition illustrated on page 32.



565

Anton **VAN WOUW**

SOUTH AFRICAN 1862-1945

The Mealiepap Eater

signed and inscribed 'SA Joh-burg' and 'Foundry G. Massa - Rome'

bronze with a dark brown patina, on a marble base
length: 29cm, including base

R350 000–450 000

LITERATURE

cf. ML du Toit. (1933) *Suid Afrikaanse Kunstenaars, Deel 1, Anton van Wouw*, Cape Town. Another cast from the edition illustrated, number 14.

cf. AE Duffey. (1981) *Anton van Wouw 1862-1945 en die van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 45.

cf. AE Duffey. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Pages 71 - 72. Another cast from the edition illustrated on pages 71 - 72.



566

566

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Springtime in Namaqualand

signed

oil on board

24,5 by 34,5cm

R200 000–300 000

567

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Namaqualand Landscape

signed

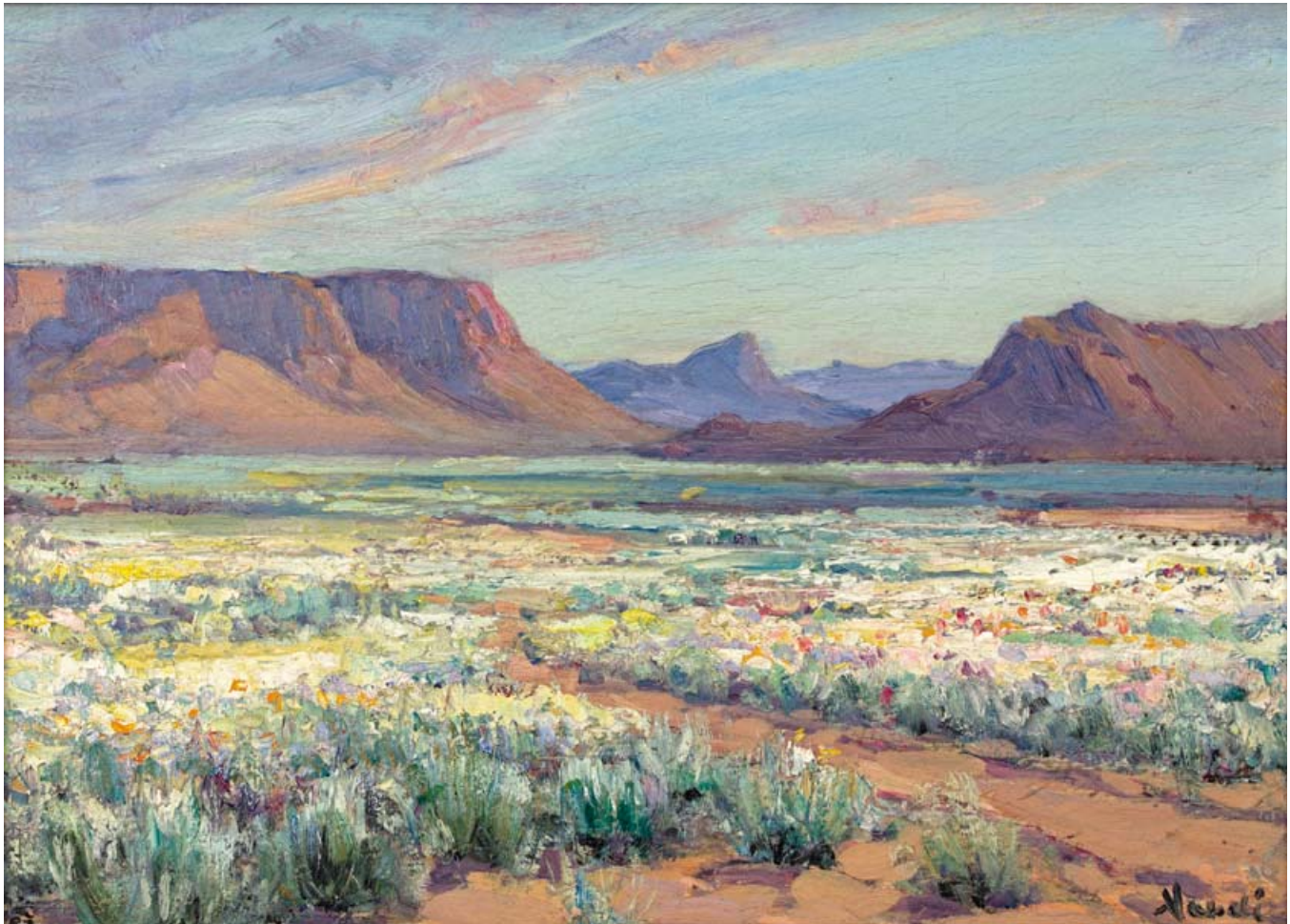
oil on canvas

23,5 by 34cm

R200 000–300 000

PROVENANCE

A gift from the artist to the current owner's grandparents



567

In typical impressionist fashion, Hugo Naudé enjoyed painting *en plein air*. He travelled extensively by caravan to Namaqualand, the Drakensburg and even as far afield as the Victoria Falls. But it is the Namaqualand flowering landscapes that became the most recognizable and loved in his oeuvre. The two examples above were completed on the farm O'Okiep and were given by Naudé to the current owner's grandparents as a token of gratitude for accommodating him.

As declared by a press critic in 1904, "His brush is certainly drunk with sunshine...!" The impressionism for which Naudé became renowned was intuitive, rather than scientific, such as that of the French Impressionists of the late-19th century. "Naudé was not as much concerned", says Esmé Berman, "with the physical properties of light as with the sun-drenched colour, the fresh air and the natural abundance of the verdant countryside around him."²

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A. A. Balkema publishers. Page 303.
2. Ibid. Page 304.

568

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

*Still Life with Two Arum Lilies
and a Leaf in Vase*

signed
oil on board
47 by 33,5cm

R200 000–300 000

PROVENANCE

Purchased in 1930 at a Stellenbosch
exhibition by the current owner's
grandfather

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 152, catalogue
number 334.



569

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

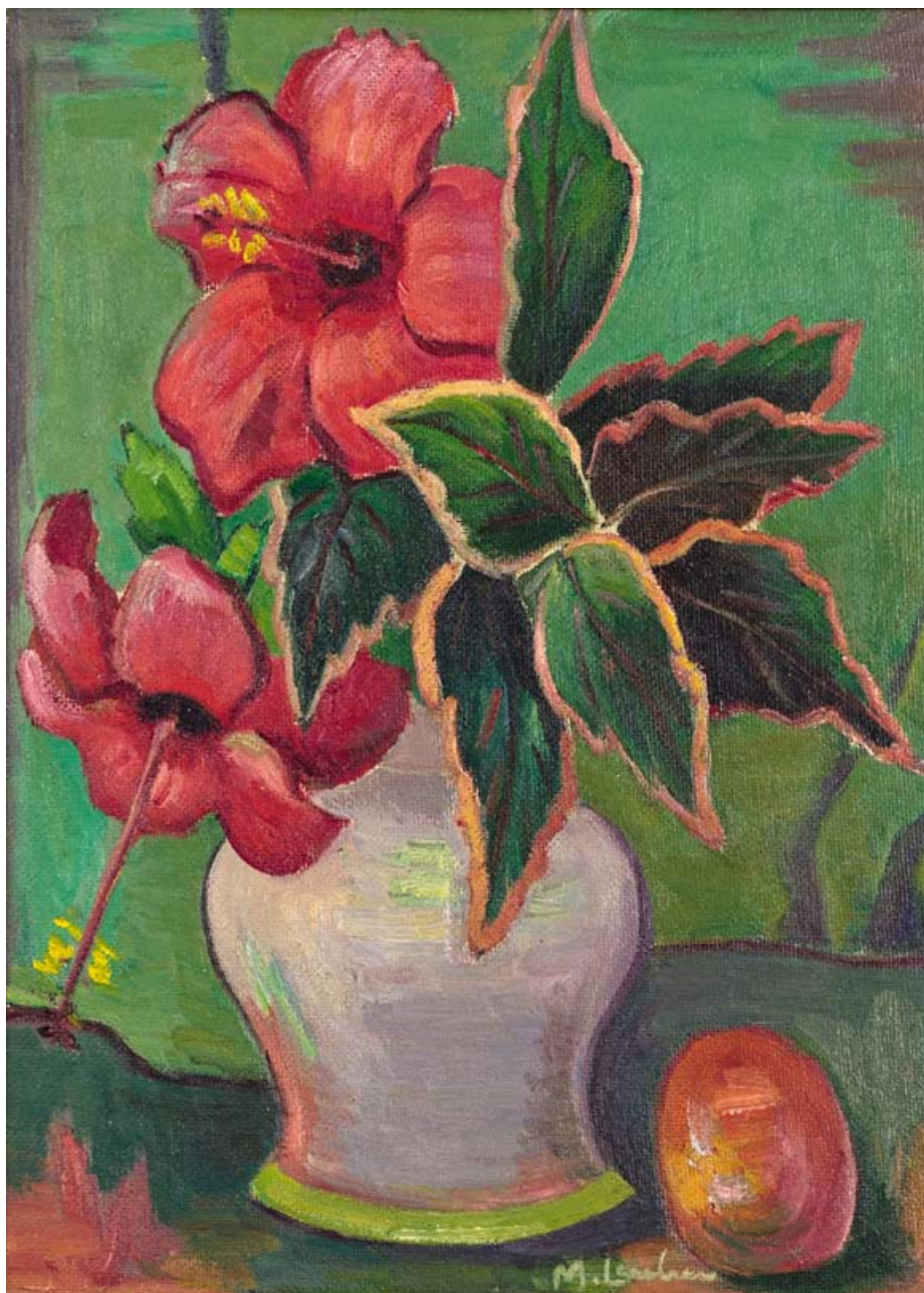
Still Life with Hibiscus

signed

oil on board

46,5 by 34cm

R250 000–350 000





570

Irma
STERN

SOUTH AFRICAN 1894-1966

Lovers

signed and dated 1954
oil on panel
45,5 by 30cm

R1 000 000–2 000 000

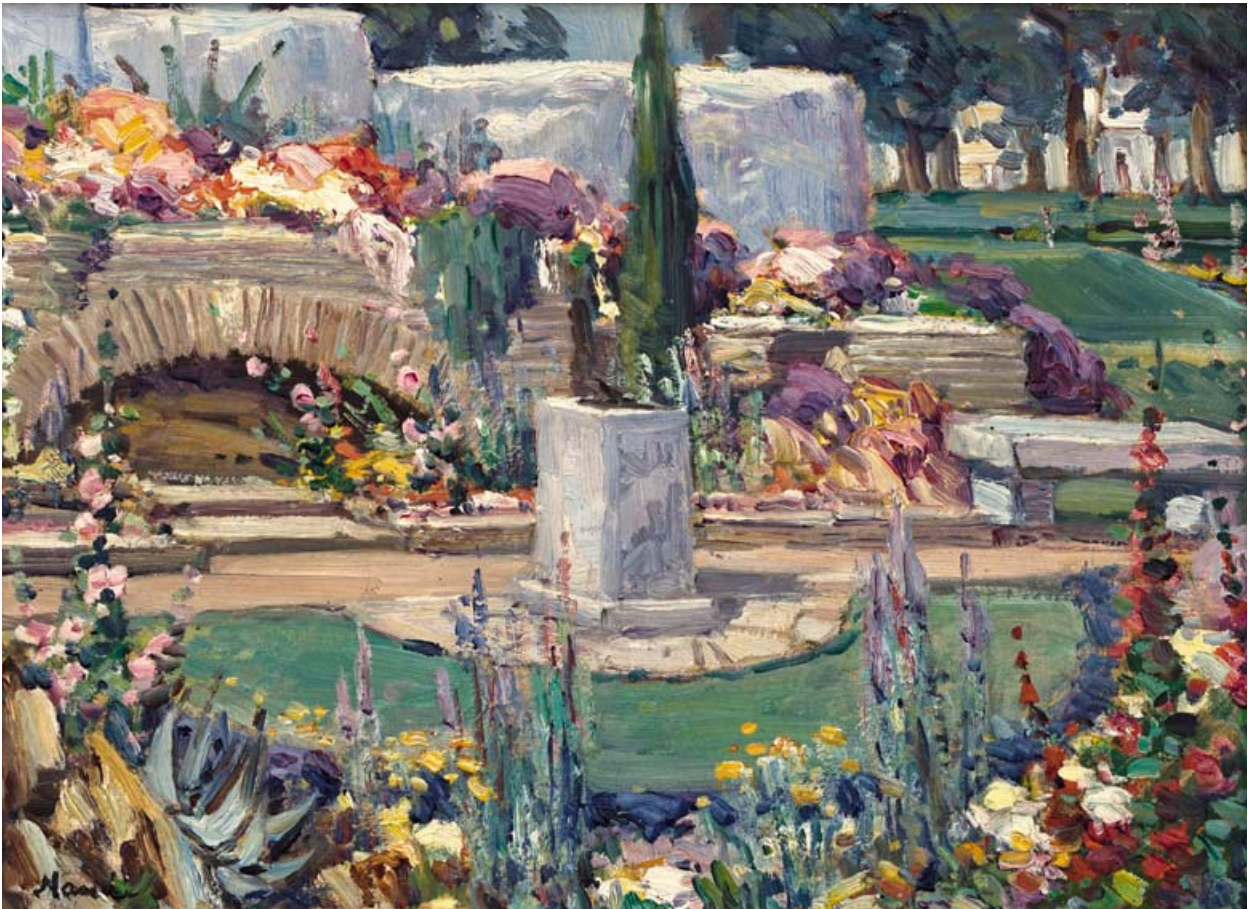
The 1950s was a period of consolidation rather than innovation for Irma Stern. While the “spontaneity and impetuosity”¹ of her brush strokes continued to divide critics, she was nonetheless accepted as a “pioneer”² artist in official circles. Stern represented South Africa at the Venice Biennale throughout the decade. In between solo shows in South Africa and abroad, she also managed to travel widely, notably to Madeira (1950) and Congo (1955), where she produced harbour scenes and portraits. Stern turned sixty in the year she painted *Lovers*. The linear form of her echoed figures eschews her usual “expressionist distortion”³ in favour of a

schematic depiction that is reminiscent of Picasso, one of only a few contemporary artists Stern did not disregard. The two figures create a unified face. This is accentuated by what appears to be a white veil on the left figure that also covers the head of the second figure.

In 1968, the art historian Heather Martienssen wrote a penetrating essay about Stern’s late career work: “By 1954 she had reached the age of sixty, the time at which, with few exceptions, an artist begins to show a decline in vigour, though this is offset in the case of the more distinguished artists by other qualities resulting from experience: insight, elegance, sureness of touch, economy of technique, and integration of the visual theme (which may accompany increasing complexity of design).”⁴ All these indicators of merit are visible in this unusual painting by Stern.

1. FL Alexander. (1962) *Art in South Africa*, Cape Town: A. A. Balkema. Page 36.
2. Walter Battiss. (1951) ‘Painting in the Union of South Africa’, *South African Scene*, Vol. 1. Page 19.
3. Neville Dubow. (1974) *Irma Stern*, Cape Town: Struik. Page 16.
4. Heather Martienssen. (1968) ‘The Art of Irma Stern’, *Lantern*, Vol. 18. Page 31.





571

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

The Garden of Remembrance, Worcester

signed

oil on board

25 by 35cm

R80 000–120 000

The World War Garden of Remembrance
in Church Square, Worcester, was
designed by Naudé in 1919.



572

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Hex River Valley, Matroosberg Mountains Beyond

signed; dedication typed on a note adhered to the reverse
oil on board

33,5 by 44,5cm

R140 000–180 000

PROVENANCE

Presented to Mr P D Rousseau on his retirement
as Inspector of Schools in the Cape Province,
between 1942 and 1947

573

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Totem I

signed

carved, painted and incised wood with nails
height: 93cm; 126cm, including base

R80 000–120 000

574

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Totem II

signed

carved, painted and incised wood with nails
height: 103cm; 117cm, including base

R100 000–150 000

575

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Fishing Boats on the Beach

signed

oil on board
121 by 121cm

R500 000–700 000

PROVENANCE

Acquired directly from the artist by the current owner

Cecil Skotnes was trained as a painter at the University of the Witwatersrand and after graduating in 1951 staked his professional ambition on this medium. In 1955 he met Egon Guenther, a German-born goldsmith and collector who operated an art gallery in Johannesburg. Guenther made a strategic intervention after seeing a painting by Skotnes: he told Skotnes to cancel his upcoming show

and stop painting. Skotnes took Guenther's advice. A remarkable friendship and mentorship ensued. "He greatly assisted and directed my attention towards ideas that helped me to understand and utilise negative forms – to see that these forms interchange and take the place of positive shapes," remarked Skotnes in 1996.¹

Skotnes kicked off his post-painterly career by making woodcuts, from which emerged his career defining carved-and-painted wood panels. A skilled printmaker and graphic artist, he also produced numerous print portfolios and contributed covers and illustrations to books by Sol Plaatje and Athol Fugard, among others. Skotnes further applied himself to producing architectural features – notably murals, doors and interior panels – for churches, schools, businesses and private homes. The artist's totems, two examples of which appear in this sale, are a product of this interest. He rediscovered painting after moving from Johannesburg to Cape Town in 1979.

As is evidenced in this work Skotnes transposed the distinctive iconography of his carved panels to his painting rather than develop a new idiom. His subject, a group of fishing boats, revisits an established genre of painting. This painting shares some passing affinities with a work from Van Gogh's series made at Saintes-Maries-de-la-Mer in 1888. But Skotnes fully possesses the scene, notably through his faceted description of the boats and elementary human figure. His colour treatment is also particular and personal. "I see sensitive, bleached colours and the pale ochres rather than the strident, saturated primaries," Skotnes once offered of how he read the African landscape.² Of interest, Skotnes contributed an illustration to Michael Youngleson's history of South African fishing, *All Fishermen Are Liars* (2003).

1. Neville Dubow, 'Landscapes of the Mind', in *Cecil Skotnes*, Cape Town: South African Breweries, 1996, p.120.

2. Walter Battiss, 'Cecil Skotnes and the Angst of Africa', *Studio International*, Vol. 170, 1965, p.125



573

574





576

Sydney Alex

KUMALO

SOUTH AFRICAN 1935-1988

Study for Mythological Rider

stamped with the artist's name and 'AP'
bronze

height: 123cm

R600 000–800 000

LITERATURE

cf. The Standard Bank of South Africa Limited. (2009) *Signature Pieces*, Vlaeberg: Bell Roberts. A similar example illustrated in colour on page 184.

Alongside his diverse human and animal sculptures from the 1960s and 70s, Sydney Kumalo also produced a number of bronzes that placed his two key subjects in conversation. Kumalo's approach to form in these works was confident and expressive. His figures are effortlessly shaped and wilfully distorted. This sculpture's drama and distinction resides in its height. Many of Kumalo's studies of humans astride animals were compact. In a far smaller bronze, similarly titled *Mythological Rider*, an oversized human figure straddles a diminutive animal. The power relation in that work, and others depicting men seated on bulls and horse-like creatures, is self-evident: the animals are beasts of burden. This work suggests independence as well as harmony between the two animal forms. Kumalo's approach to modelling further underscores this commonality. Eyes and mouths are evoked with the same

elementary flourish. Both the animal and human components feature the same striated surface texture. The pronounced grooves on the human figure's abdomen bears noting. The same surface forms are discernable in Congolese "power figures", or *nkisi*, representing heroic ancestors. There are also affinities between Kumalo's overall approach to his human figure and the male guardian figures produced by Senufo and Northern Fang carvers. Johannesburg art dealer Egon Guenther, with whom Kumalo was closely associated, had these figures in his formidable collection of African art. Kumalo held his debut solo exhibition with Guenther in 1962. Guenther greatly aided in Kumalo's early public reception, notably by showing him under the Amadlozi banner with artists Giuseppe Cattaneo, Cecily Sash, Cecil Skotnes and Edoardo Villa from 1963. Kumalo's mature style emerged out of this association.

In later years Kumalo was represented by the Goodman Gallery, which sold an artist's proof of the present work to the Commonwealth Development Corporation on behalf of the artist's widow, Esther Kumalo. Neil Dundas of the Goodman Gallery elaborates: "The artist's proof was made for the family, at Sydney's express wish, and from the original mould, but was cast after his death, in the 1990s. Only the first edition was ever cast with him at Vignali Foundry, but he did leave the rights to Esther to cast the full seven editions of the work, and wanted her to have his proof. The terracotta, made in 1970, intended for moulding and casting, was broken after the edition was made, and the mould destroyed, but two to seven were cast after his death."



577

Adolph Stephan Friedrich **JENTSCH**

SOUTH AFRICAN 1888-1977

Landscape, Seeis, Namibia

signed with the artist's initials and dated 1938

oil on canvas

59,5 by 79,5cm

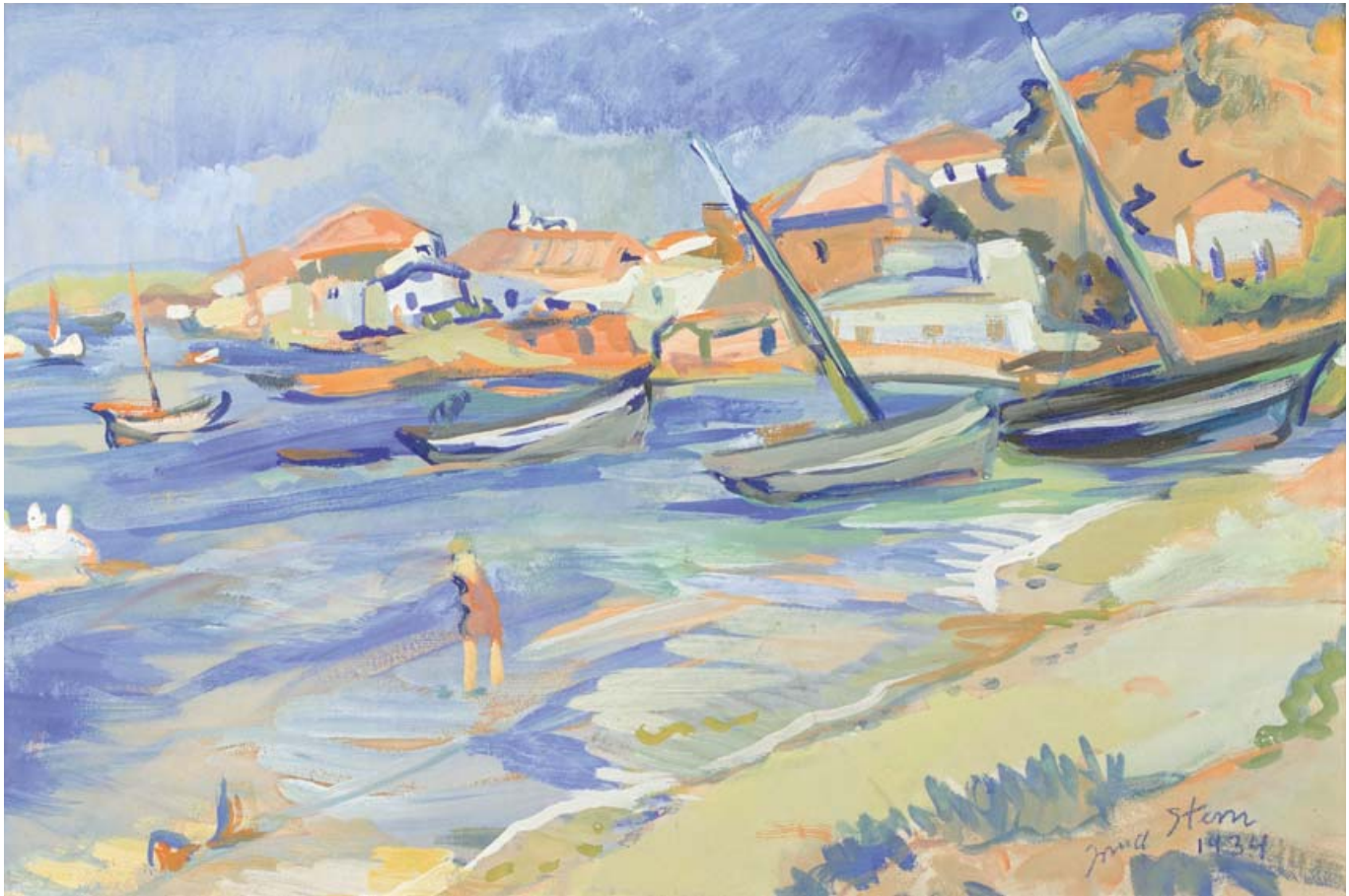
R300 000–400 000

The acclaimed desert landscape painter Adolph Jentsch only settled in Namibia when he was 49. Born in Germany and trained at the State Academy for Visual Arts in Dresden, he worked as an interior designer before immigrating to Namibia, then a South African protectorate, in February 1938. His first address was a cousin's farm, Kleepforte, roughly 100km east of Windhoek in the high-plateau region of Khomas. The present work depicts a landscape at Seeis, a small settlement en route to Windhoek from Kleepforte. It offers a valuable record of this northern immigrant's earliest response to his adopted homeland. According to Jentsch's biographer, Olga Levinson, he revelled in the "vast open spaces and endless horizons" of Namibia.¹ Jentsch spent his first few months actively recording the country's landscapes. He presented his first solo exhibition the same year he arrived. Held in Windhoek's storied Grossherzog Hotel, this exhibition received favourable reviews. Jentsch's earliest paintings of Namibia were all produced in oil, which Levinson typifies as "large canvases with a cosmic conception."² In the early 1940s he moved to aquarelle, a medium better suited to Jentsch's

evolving pursuit of mystical description in his landscape work. This painting predates his more austere watercolours, which referenced Chinese techniques and placed a premium on spiritual empathy. Jentsch's brand of impressionism in this painting is marked by his "extremely delicate style."³ Compositionally, *Landscape, Seeis, Namibia* is typical of Jentsch's horizon-line renderings of an observable reality. The techniques that Jentsch would later refine in his watercolours are also suggested here. Writing in a 1976 magazine article about Jentsch, art historian Esmé Berman observed, "the most impressive of his oil canvases are those in which the medium is drastically thinned, its viscous properties negated and colour is applied in brisk and liquid brushstrokes."⁴ Many of these attributes are observable in this fine work.

1. Olga Levinson. (1973) *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 35.
2. Olga Levinson. (1970) 'Adolph Jentsch', *SWA Annual*, Windhoek: South West Africa Publications. Page 91.
3. Hans Franssen. (1982) *Three Centuries of South African Art*, Johannesburg: AD. Donker. Page 272.
4. Esmé Berman. (1976) 'Adolph Jentsch', *Art International*, Vol. 20. Page 20.





578

578

Irma **STERN**

SOUTH AFRICAN 1894-1966

Sailing Boats, Saldanha

signed and dated 1934

watercolour on paper laid down on board

36,5 by 54cm

R300 000–400 000

579

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Naby Visrivier Afgrond

signed and dated 87; signed, inscribed with the title and the artist's address on the reverse

oil on canvas

64,5 by 80cm

R150 000–200 000



579

Erik Laubscher was mentored by an esteemed group of artists, including painter Maurice van Essche in Cape Town; critic John Berger and painter Frank Slater, a student of Walter Sickert, in late-1940s London; and painters Fernand Léger and Bernard Buffet in Paris thereafter. Laubscher only discovered the South African landscape, for many his career-defining subject, after a period of adjustment following his return to Cape Town in 1951. It was a trip to the Bushman's River near Kenton-on-Sea that set him off on his decades-spanning journey describing as much as transforming the landscape with a paintbrush.

Laubscher once described the challenge he set himself as creating "the illusion of the landscape having continuing vastness and the painting being part of the whole, instead of something complete and contained".¹ *Naby Visrivier Afgrond* dates from a period of intensive travel and painting, which culminated in a well-received solo show at Cape Town's Association of Arts Gallery. The paintings from this period balance factual description with mythical statement. "I've never thought in terms of seeing a scene and thinking ah ... ja ... that will make a nice picture. The painting has to evoke the monumental

feeling that really does exist in Africa."²

Laubscher's paintings were often informed by camping trips. He ranged across many parts of the Cape region, asking farmers if he could set up camp and paint. He also visited the Fish River Canyon in southern Namibia, as represented here.

1. Jeremy A. Foster. (2008) *Washed with Sun: Landscape and the Making of White South Africa*, Pittsburgh: University of Pittsburgh Press. Page 296.
2. Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 265.

580

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

Tietiesbaai

signed; signed and inscribed 'Landscape: Titi's Baai'
on the stretcher

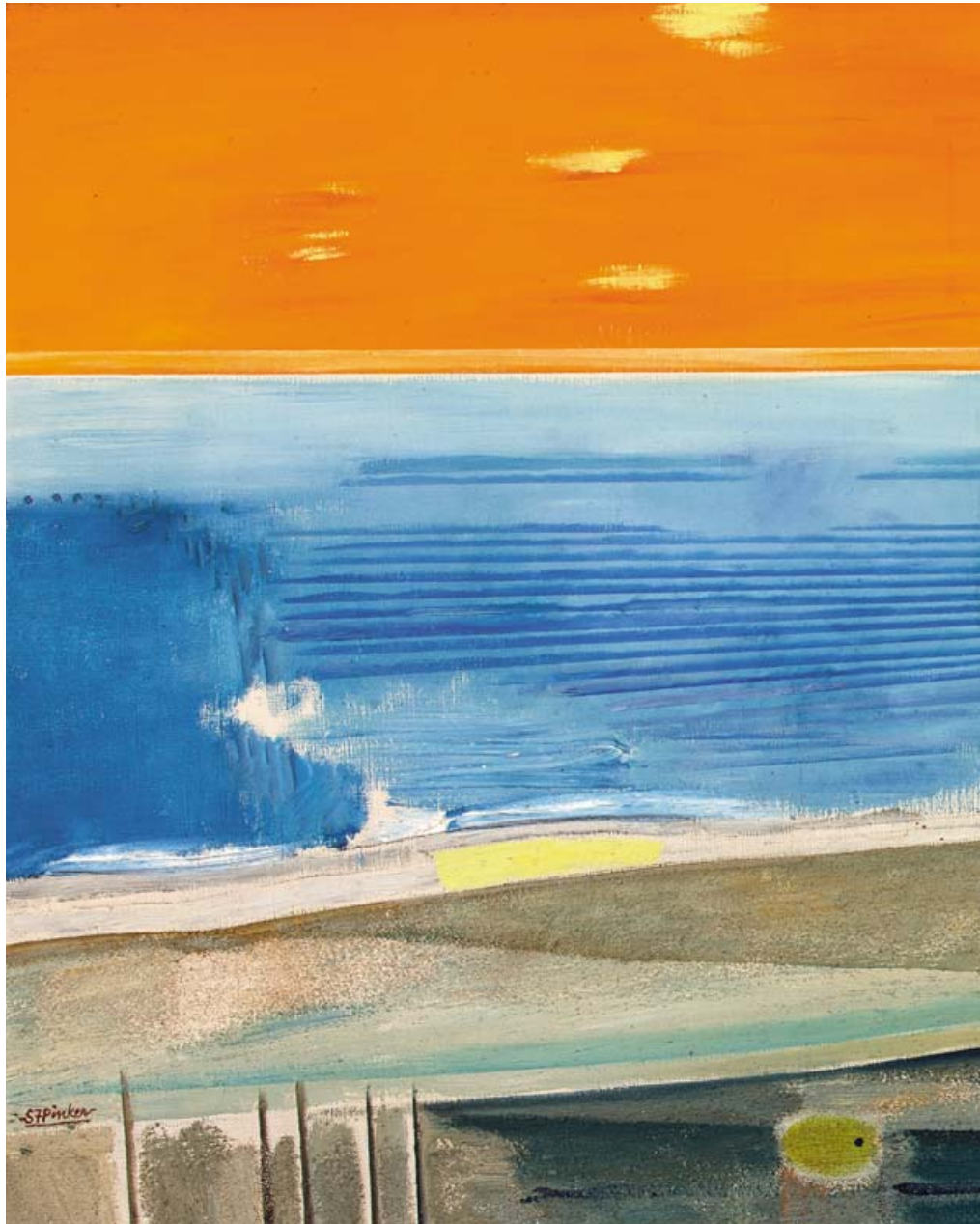
oil on canvas

60 by 120cm

R500 000–700 000

Unusually sparse for Stanley Pinker, whose canvasses are often crowded with interesting and contradictory images of a topsy-turvy colonial and post-colonial South Africa, this landscape is no less complex in composition and in conceptual intent. Represented in a couple of broad brushstrokes and horizontal bands of colour, the artist manages to suggest an expansive coastal line of sand, sea and sky, with a small green tent embedded in a veritable knot of sand dunes. The green tent, seemingly arbitrarily placed in Pinker's composition is emblematic of the artist's dominant presence and appears sporadically in Pinker's work, most notably in a work titled "Once upon a time there was..." The work adorns the cover of the Pinker monograph, published by Michael Stevenson in 2004, and represents, according to Pinker, a strong sense of "being there". As a result, the present landscape has a special significance. According to Pinker, he often found inspiration in drawings and ideas, which, he goes on to say, "become paintings which are meant to be LOOKED at: they are visual experiences, using the traditional elements of paintings, where I see the structural organisation of a surface every bit as important as its colour."¹

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A. A. Balkema publishers. Page 336





581

Freida
LOCK

SOUTH AFRICAN 1902-1962

Portrait of Gregoire

signed

oil on canvas

38,5 by 27,5cm

R100 000–150 000



582

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Self Portrait

signed and dated 1969

oil on board

45 by 29,5cm

R60 000–80 000



583

Freida
LOCK

SOUTH AFRICAN 1902-1962

Portrait of a Lady Wearing a Hat

signed and dated 51

oil on canvas

49 by 39cm

R80 000–120 000



584

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed and dated '40

oil on board

52,5 by 39,5cm

R300 000–400 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 259, catalogue number 969.



585

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Woman and Child

signed
gouache on paper
48,5 by 35cm

R150 000–200 000

PROVENANCE

Acquired from the artist by the current
owner's father

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 214, catalogue
number 708.





586

Eleanor Frances **ESMONDE-WHITE**

SOUTH AFRICAN 1914-2007

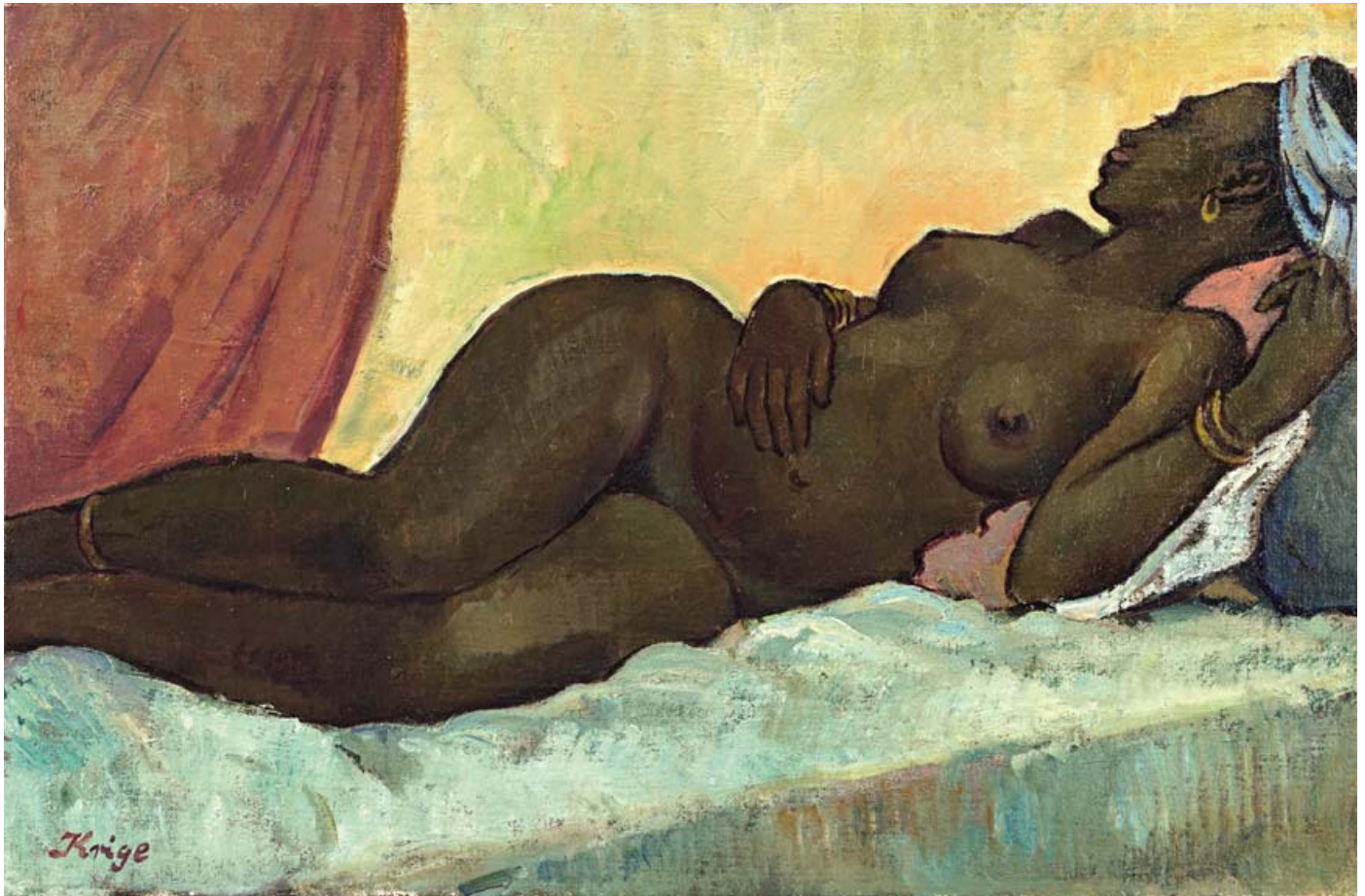
Pea Pickers

signed

oil on canvas

35 by 50cm

R180 000–240 000



587

François **KRIGE**

SOUTH AFRICAN 1913-1994

Reclining Nude

signed

oil on canvasboard

30,5 by 46cm

R200 000–300 000



588

François KRIGE

SOUTH AFRICAN 1913-1994

Augrabies

signed

oil on canvas

65,5 by 77cm

R150 000-200 000



View of Opera Square, Cairo, circa 1948

589

François KRIGE

SOUTH AFRICAN 1913-1994

Cairo

signed with the artist's initials; signed and inscribed with the title on the reverse
oil on canvas

74 by 89cm

R180 000–240 000

In 1941, François Krige, along with his three brothers, joined the war effort. Right-wing nationalists were irked by this prominent Afrikaner family's decision to join the Allies. Krige, one of three war artists, initially edited a weekly magazine for the troops in Cairo. He was subsequently despatched to the frontlines and journeyed with troops as far as the Libyan harbour town of Benghazi in 1943. Krige, a member of the avant-garde New Group of artists, produced 124 works in his role as a "paintbrush soldier". His approach to describing the conflict was distinctive: "Krige was uninterested in trying

to paint battle pieces or celebrate the 'glory' of war. Instead, he became a master at capturing the daily genre scenes of life in the desert, the non-heroic chores and boredom, the workman-like jobs behind the lines."² *Cairo* was produced during Krige's leave of absence from the front. It is one of two scenes portraying Opera Square and the Esbekieh Gardens in central Cairo. The square was a copy of its Parisian namesake. The present work was likely painted from a balcony of the Continental-Savoy Hotel, a leading caravansary where Krige was billeted. Famed for its cuisine, the hotel was also the preferred address of English aristocrats. Lord Carnarvon, discoverer of the tomb of Tutankhamun, died in the hotel in 1923. Krige's architectural scene is leavened by whimsy: a couple kisses on the balcony adjacent to the industrious painter. The scene recalls a line from a play by the artist's older brother, Uys: "Ek soen jou hartstogtelik hier op die helder dag" (I kiss you passionately here on the bright day).³

1. Justin Fox. (2000) *The Life and Art of Francois Krige*, Cape Town: Fernwood. Page 47.
2. Ibid. Page 48.
3. Uys Krige. (1976) *Die Goue Kring*, Cape Town: Human & Rousseau. Page 15.





590

Irma STERN

SOUTH AFRICAN 1894–1966

Still Life with Lilies

signed and dated 1947

oil on canvas

83 by 76,5cm

R5 000 000–7 000 000

PROVENANCE

A gift from the artist to her brother Rudi Stern, and thence by descent.

LITERATURE

Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Illustrated in colour on page 145.

Irma Stern painted still-life scenes throughout her prolific career. These compositions served an important function in relation to her overall practice. “She did not attain the fluent and evocative style that characterizes her mature paintings, from about 1935, without effort,” writes art historian Marion Arnold. “Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality of objects – their materials, surfaces and forms – presented a challenge: description had to be balanced with expression.”¹ Stern would also use the genre of still life as a “testing ground for colour experiments,” writes Arnold. Given the preponderance of figurative elements – here a Buddha sculpture – it is possible to infer a relationship with her understanding of the human form too.

These formal considerations are, though, subsumed by a bias against botanical still lifes. The genre, writes Arnold, is viewed as a “popular, light-weight, purely decorative art.”² Arnold has argued for a reappraisal of Stern’s floral still lifes, stating that they possess diverse meanings

related to commercial enterprise and the ecology.³ Stern’s choice of ornamental tiger lilies in this painting is instructive. Tiger lilies flower in shades from salmon-orange to orange-red in late summer and autumn. They are not indigenous to South Africa. Their exuberant flowers are unlike the delicate blooms of the Southern Cape. Their “untidy leaf structure” and “wonderful abundance” were, however, perfectly suited to Stern’s expressive style of painting.⁴

Emil Nolde, an important German-Danish painter and member of Die Brücke group of expressionist painters, also painted tiger lilies. Nolde’s reputation was partly staked on the “storms of colour” his works presented, which is an appropriate description for this brilliantly coloured canvas too. The vessels and objects in *Still Life with Lilies* merit description. The vase, a partly glazed Chinese storage jar thought to date from the Yuan dynasty, formed part of Irma Stern’s personal collection. The Buddha figure, however, is of unknown provenance. It was not listed in the sale of Stern’s estate at Ashbey’s Galleries in 1968. It is thought to have been disposed of earlier, or may have been loaned. Stern collected widely and her collection included several other Buddha statues, as well as religious artefacts from Africa, Asia and Europe. Stern attributed aesthetic – rather than religious – significance to these objects. Mona Berman writes: “Irma’s eclectic but priceless collection had nothing to do with her religious beliefs or absence of them. She acquired the artworks as an artist and a collector, not for their religious associations.”⁵ Strauss & Co achieved a record price for a Stern still life with *Gladioli* (1939). The lot sold in 2010 for R12 million (hammer price).

1. Marion I. Arnold. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 139.
2. Marion I. Arnold. (2001) ‘Petals and Stigmas’, in *South African Botanical Art*, Cape Town: Fernwood. Page 148.
3. Ibid. Page 148.
4. Interview with Christopher Peter, Director, Irma Stern Museum, 25 August 2016.
5. Mona Berman. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Page 136.





591

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902-1985

Red Desert

signed

oil on canvasboard

37 by 75,5cm

R100 000–150 000

592

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Near Bredasdorp

signed and dated 74; signed, dated and inscribed
with the title on the reverse

oil on canvas laid down on panel

80 by 99cm

R150 000–200 000



PROVENANCE

Miso Markovina

EXHIBITED

The South African Association of Arts, Cape Town, 1974

Miso Markovina acquired the painting from the SA Association of Arts Gallery in 1974. In 2006 he asked the artist to restore the painting. In this particular occasion the artist left a note on the reverse of the painting to testify the work done: 'This painting has been restored in small areas, varnished and glued to plywood to prevent

further damage and protect the canvas.'

In the mid 1960s the artist became friendly with Markovina's wife, Pat, an artist herself, while they were both painting at the the Green Point Art Centre. In 1970 Laubscher, with the approval of Ruth Prowse trustees, opened the Ruth Prowse Art Centre, a unique art school with a balance between tradition and innovation, still home to renowned artists today. Pat later became Laubscher's personal assistant at the school. The Markovinas and the Laubschers shared their common passions for art and jazz.



593

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

After the Masquerade

signed and dated 52
oil on canvas
77 by 72cm

R500 000–700 000

PROVENANCE

Purchased at the artist's exhibition in Cape Town
in 1952 by the current owner's father.

EXHIBITED

Iziko South African National Gallery, Cape Town,
Tretchikoff: The People's Painter, 26 May - 25
September 2011, catalogue number 49.

According to Boris Gorelik, acknowledged
Tretchikoff expert and author of *Incredible
Tretchikoff: Life of an Artist and Adventurer*:
After the Masquerade was also known as *After the
Party*, *After the Ball* and *After the Carnival*.

Tretchikoff identified his style as 'symbolic realism'.
Nowhere was it more prominent than in his
orchid studies. In China, where Tretchikoff spent
his teenage years, poets and painters saw the
orchid as an emblem of love and refinement.
On Java, where Tretchikoff lived during the war,
the flower was endowed with mystical powers.
In Singapore, where he started to paint, orchids
bloomed in almost every garden.

After the Masquerade (or *After the Party*)
conveys Tretchikoff's belief that flowers are
living organisms, capable of feeling pain. In

composition, this work is similar to the *Lost
Orchid*, of which he once said:

'The orchid represents life. People use it and
throw it away afterwards, without thinking. That is
why now it is abandoned, lost, crying!'

In 1952 a land surveyor from Riversdale attended
Tretchikoff's exhibition in Cape Town. He was so
taken with it that he drove all the way home and
returned the next day with his wife, only to find
that the exhibition had closed. So the couple
visited Tretchikoff at his studio and there they saw
After the Masquerade, a sequel to the well-known
work *Lost Orchid*.

The gentleman from Riversdale liked it so much
that he bought it for 125 guineas (an equivalent of
today's £12,000).

His wife protested strongly as the family was up
against hard times and could not afford such a
valuable work of art. To appease her, her husband
swore that he would give up liquor for a year if
she let him keep this painting. The couple drove
the 300 km back to Riversdale without speaking,
with the painting in the boot.

Nine years later, they attended a Tretchikoff show
in Cape Town. Tretchikoff remembered them and
invited them to come and have a drink. The wife
beamed, 'No thanks, not only has my husband
kept his word, but he has never touched a drop
since.'

When Tretchikoff mentioned to them that
the value of this canvas had appreciated
considerably, the wife replied, 'This picture has
saved us so much money that I wouldn't sell it for
twenty times the price.'

Because it was purchased directly from the artist,
After the Masquerade was not listed in Tretchikoff's
catalogues and was never reproduced for sale to
the public.





594

594

Cecily
SASH

SOUTH AFRICAN 1924-

Abstract Composition

signed and dated '68

oil on canvas

91 by 91cm

R40 000–60 000

595

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Landscape for a Lost Child

signed

oil on canvas

50,5 by 75,5cm

R300 000–400 000



595

Referencing Pinker's training in early and mid-century European modernism, *Landscape for a Lost Child* constitutes a portent 'map' for finding oneself again. It contains subtle references to many of the -isms to which he was introduced as an art student in England and in the South of France in the 1950s and 60s, ranging from Dadaism and Surrealism to such modernist movements as Cubism, Futurism and even Geometrical Abstraction. Most intriguing is the

unusual use of stencilled letters in this work. Hidden among a range of abstract shapes are the letters which spell out the sentence: "I love u", a prototypical form of primitive language. "The language of modernism in painting" Hayden Proud argues, "of dealing intelligently with such concerns as the integrity of the picture plane, shallow pictorial space, open compositional modes and the notion of colour and texture as primary, independently expressive elements was

poorly understood in South Africa". Pinker took it upon himself, in such works as *Landscape for a Lost Child*, to learn a new language and to make a noise about it creating what Proud calls "a peculiarly Pinkeresque pictorial noise and clutter, a Dadist circus orchestrated by the artist."¹

1. Michael Stevenson. (2004) *Stanley Pinker*. Cape Town: Michael Stevenson Publishing. Foreword by Hayden Proud. Page 9.



596

Titta **FASCIOTTI**

SOUTH AFRICAN 1927-1993

Xhosa Women, Transkei

signed and dated 86; inscribed 'Oct '87, Xosa (Coza) Women
(African Tribe) Transkei (County) (Tran-sky)' on the stretcher
oil on canvas

60 by 75,5cm

R80 000–120 000

597

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Congolese Figures

signed

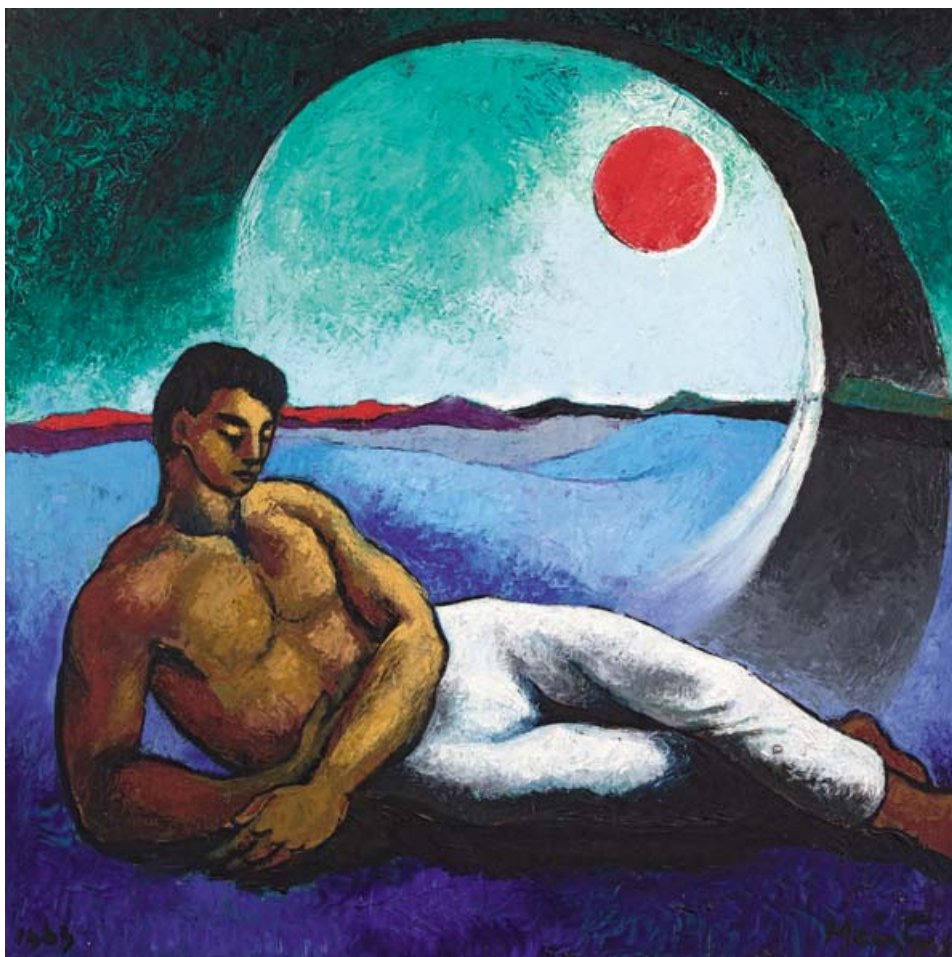
oil on board

58,5 by 48,5cm

R150 000–200 000

Inscribed on the reverse: 'Bought by
student of van Essche at Michaelis Art
School, UCT. Picture sent to the São Paulo
Biennale in South America in 1964.'





598

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Young Shepherd

signed and dated 1963

oil on board

59,5 by 60cm

R80 000–120 000

PROVENANCE

Mr Jim Meredith, Australia

LITERATURE

Die Dagboek van Johannes Meintjes Volume 7,
unpublished manuscript. Catalogue number
JM 799.

599

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Self Portrait

signed and dated 1948

oil on canvas

45 by 32cm

R80 000–120 000

PROVENANCE

Dr NEC de la Hunt, Johannesburg, a close friend of the artist

LITERATURE

Dagboek van Johannes Meintjes, Volume 2, Feb 1947 - April 1951. (1972) Molteno: Bamboesberg-Uitgewers. Page 212, catalogue number JM 225.

Illustrated in colour on the frontispiece. References to Dr de la Hunt on pages 86, 89 and 189.



600

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

*Portrait of a Girl, Leaves in the
Background*

signed; signed and dated 1936 on the
reverse

charcoal on brown paper
60 by 47cm

R100 000–150 000

PROVENANCE

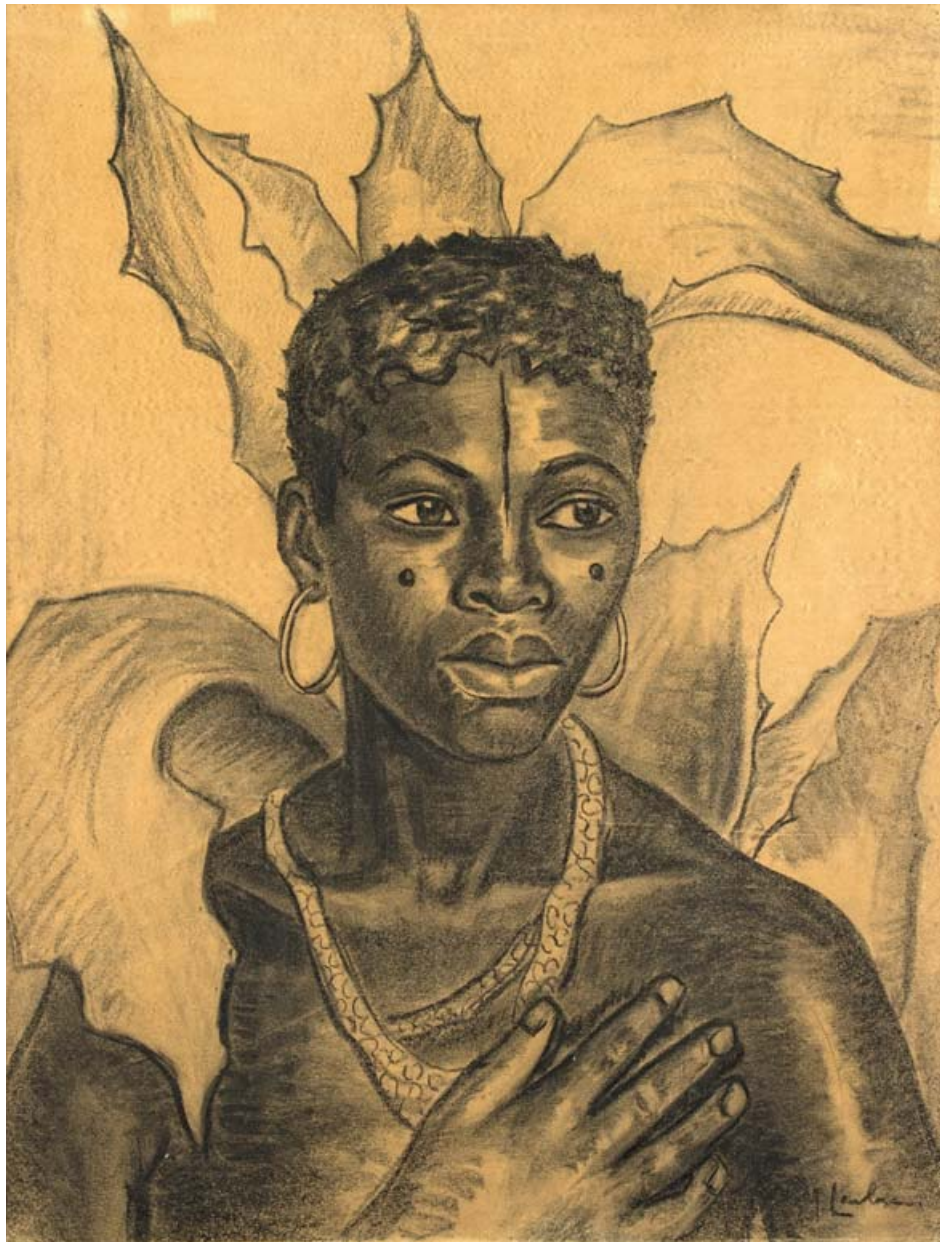
Acquired from the artist by the current
owner's father

EXHIBITED

Royal Institute Galleries, London, May 1937

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 239, catalogue
number 848.



601

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Blue Head

signed and dated 68
gouache on paper
52,5 by 37cm

R200 000–300 000

LITERATURE

cf. Barbara Lindop. (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing. A similar
example is illustrated in colour on page 219



602

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908-1984

Girl in a Bath

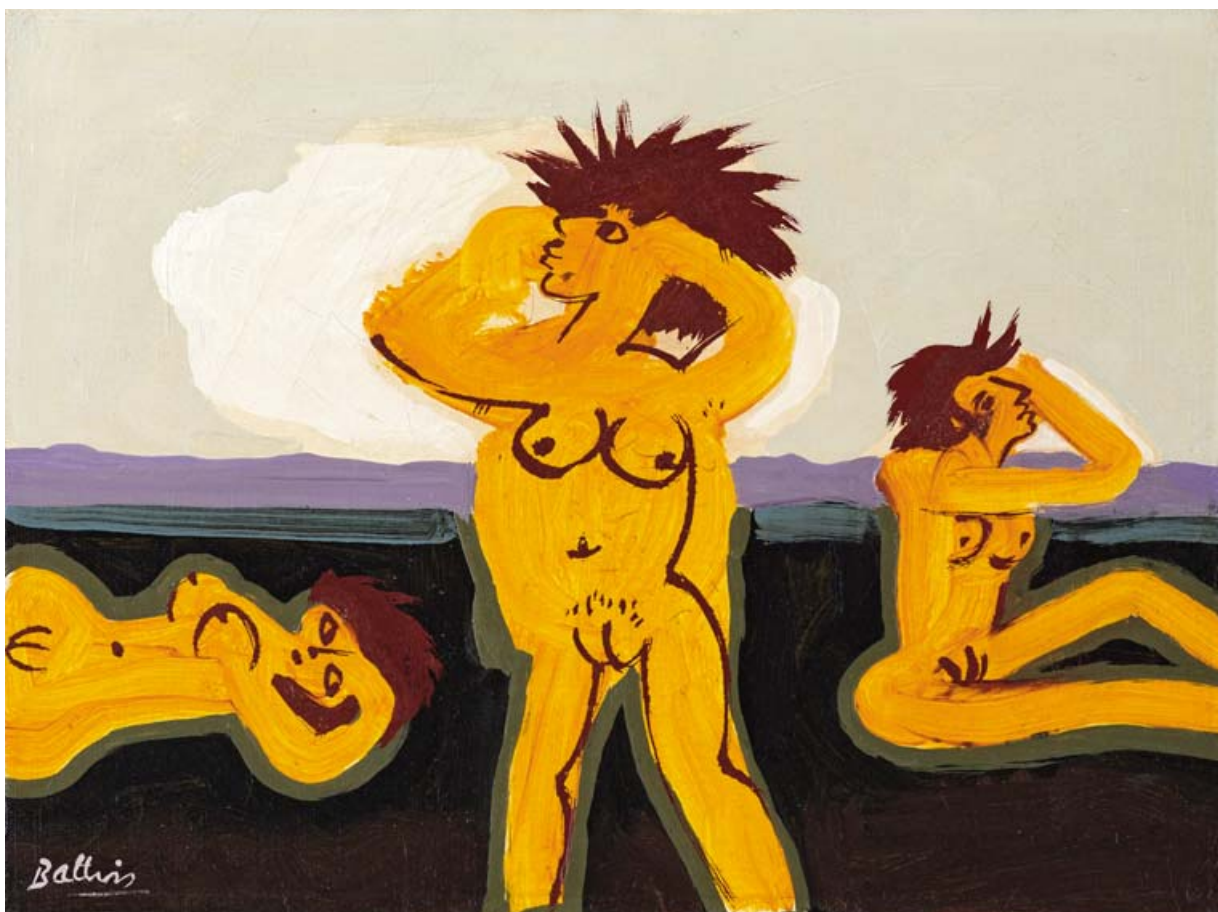
signed and dated '67

oil on board

59 by 42cm

R80 000–120 000





603

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Girl Turning into a Woman

signed

oil on canvas

30,5 by 40,5cm

R180 000–240 000

EXHIBITED

Stevenson, Cape Town, *South African Art Now 1848 - Now*, Catalogue 18, December 2005. Page 17, illustrated in colour on page 20.

"As Battiss grew older so his work grew bolder, and the oils from his last years are painted in fluid and

broad brushstrokes. His portrayal of people was often underscored by elements of eroticism... In *Girl Turning into a Woman* he has calligraphically sketched the breasts and genitalia of the women against flat planes of colour reflecting the austerity of the Karoo landscape."



604

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-2013

Contemplation

signed and dated '88
oil on canvas
122 by 187,5cm

R600 000–800 000

LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Cape Town: SMAC Art Gallery. Illustrated in colour on pages 194-195.

After completing his art studies in London and Paris, Erik Laubscher settled in Cape Town where he would become a prominent and much-loved member of the art community. Walter Battiss, then an influential critic and member of the New Group of painters, was an early praise singer. In 1952 he wrote in a London periodical: "Cape Town is still the home of Impressionism, but the new and compelling work of Erik Laubscher ... at a recent Art Club exhibition is a challenge to stale ideas in the Cape."¹ He also praised Laubscher's ability to "paint big canvases with satisfying assurance". This captivating oil, painted 36 years after Battiss singled out Laubscher for praise, demonstrates the endurance of his great technical skills.

The painting reimagines a vista in the Koue Bokkeveld, a sandstone mountain range north of Ceres that Laubscher visited with his wife, painter Claude Bouscharain, and close friend, painter Stanley Pinker. In

2014 Strauss & Co sold Pinker's *Camping in the Kouebokkeveld* (1985). *Contemplation* forms part of a series of monumental landscape paintings in which Laubscher negotiates description and metaphorical statement. Common to all these paintings is Laubscher's cubistic treatment of his geological forms, tiled landscapes and wispy clouds. *Contemplation* is nonetheless unusual for the figure in the left foreground. Various writers have commented on the absence of human figures in Laubscher's landscapes. "He does not need to paint a human figure to say what he has to say," offered a critic in 1988 when Laubscher showed at the Association of Art Gallery.² Stephen Gray, writing about Laubscher in 1978, argued a similar line.

Hans Fransen, Laubscher's biographer, addresses this issue: "In 1987 [Laubscher] did produce a rare painting with a human figure, seen from the back, in outline only, and used as a *repoussoir*, staring into the dramatic Koue Bokkeveld landscape. The figure seems to be pondering the contrast between the aggressive rock formations and the softly undulating shapes of the fertile landscape in the distance, which suggests a sort of promised land."³ This reading overlooks the flames sweeping in from left, and the vast grey cloud filling in the sky. Pinker also produced a similarly ambivalent landscape marked by plenitude and destruction by fire. Fire is a natural and essential ecological process in most of Western Cape. It is a prelude to renewal.

1. Walter Battiss. (1952) 'New Art and Old Art in South Africa', *The Studio*, Vol. 144. Page 70.
2. Hans Fransen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 188.
3. Ibid., Page 188.



605

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Shanty Town

signed and dated 1954
oil on canvasboard
34 by 44cm

R80 000–120 000

PROVENANCE

Acquired from the artist by the current
owner's father.

606

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

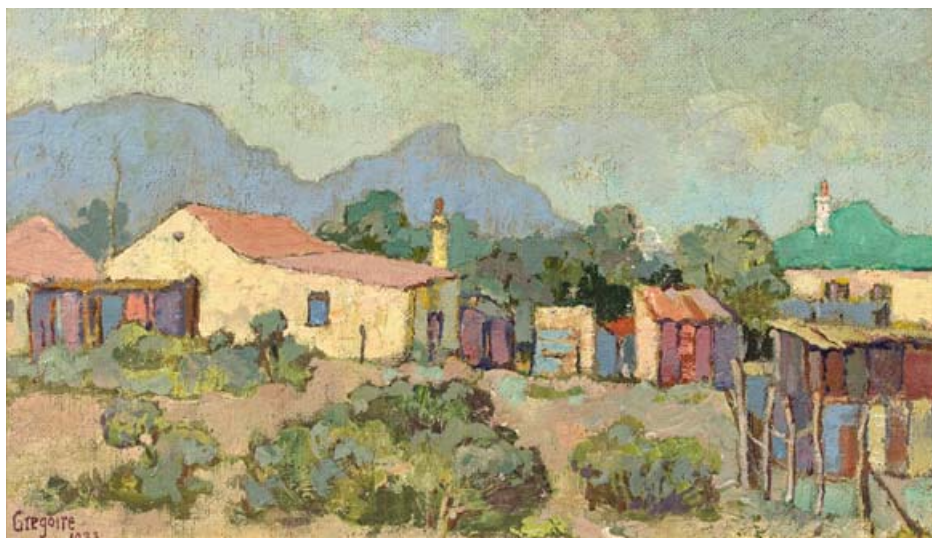
Rural Dwellings

signed and dated 1933
oil on board
20,5 by 38cm

R70 000–90 000



605



606



607

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Rainy Day at Zomerlust, 193 Main Street, Paarl

signed and dated 86

oil on canvas laid down on board

49,5 by 59,5cm

R100 000–150 000

The history of Zomerlust, at 193 Main Street, dates back to the 18th century. This was home to three generations of the family of Abraham Pieter de Villiers, founder of Paarl Rock Brandy Cellars.

The cellar was situated across the road from Zomerlust. The story goes that an underground pipe connected the cellar to the house, allowing de Villiers to offer his guests brandy out of the cellar from the comfort of his home.

The same tap can still be seen in *Die Kraan's* bar. This guesthouse is the only place where Paarl Rock brandy is still served (regrettably no longer via the underground pipe).

608

Irma
STERN

SOUTH AFRICAN 1894-1966

*Still Life with Roses and Bromeliads
in a Vase*

signed and dated 1964

oil on canvas

62 by 50cm

R2 000 000–4 000 000

By 1964 Irma Stern had been painting roses for decades. In 1937, when exhibiting at the Cooling Galleries in London, she is reported to have claimed that Jacob Epstein, on seeing a still life of roses by her, had exclaimed: "At last painter who can paint! You and I understand one another. Renoir's roses look like paper next to yours."¹

Arguably it could be said that roses were not always her metier, but here she was inspired – and she excels. She has combined a group of garden roses with bromeliads, a pink pencil-like flower (albeit a bent pencil with a tassel at the end), shade-loving winter-flowering perennials still to be found in the Museum garden today. It is the kind of plant which looks after itself in the cool shady garden of The Firs, as Irma's house was called in her day. This garden yielded magnificent magnolias and luscious vegetation as well as many other unusual flowers which featured frequently in her still life compositions.

The great masters of the rose, Fantin-Latour and Mathew Smith are evoked here. Did she admire them, one wonders?

The container is a Chinese stoneware martaban of the late 18th century, which is in the Museum collection. It is slightly unsteady, which creates a tilting dynamic feeling to the work as a whole. The drooping bromeliads and the tilting martaban form an ideal marriage, as do the colours, exquisite viridian green touches (unusual for Irma), together with the creamy custard pinks of the roses. The artist, "home alone" in her studio, and loving it. Christopher Peter, Director, UCT Irma Stern Museum, Cape Town.

1. Neville Dubow. (1974) *Irma Stern*, Cape Town: C Struik Publishers. Page 18.







609

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Cock Stand

signed and dated 31.5.1975
gouache
62 by 47cm

R300 000–500 000

PROVENANCE

Acquired from the artist by Rashid Lombard, photo-journalist and founder of the Cape Town International Jazz Festival

EXHIBITED

Standard Bank Gallery, Johannesburg, *Listening to Distant Thunder: The Art of Peter Clarke*, 2 May to 2 July 2011

Iziko South African National Gallery, Cape Town, *Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 to 19 February 2012.

LITERATURE

Philippa Hobbs and Elizabeth Rankin. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*. Johannesburg: Standard Bank of South Africa. Illustrated in colour on page 196.

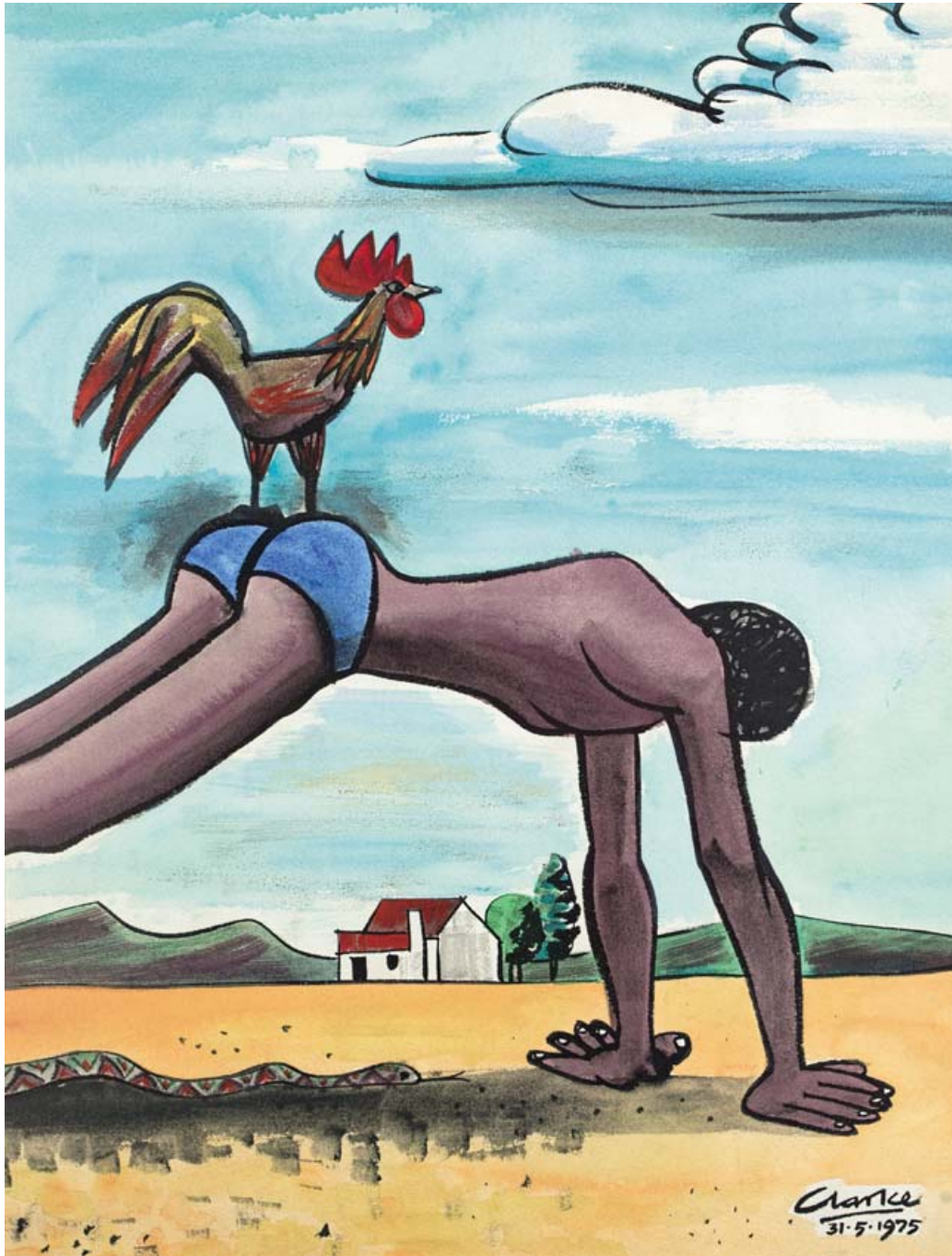
Peter Clarke's paintings from the 1970s represent his achievement of a fluent and mature style. The magical-realist works of this period represent the synthesis of a journey that started two decades earlier. In 1952, while working at the docks in Simon's Town, Clarke's watercolours generated public notice. Four years later, aged 27 and still living with his family, Clarke quit his harbour job

to pursue painting. He had sufficient savings to keep him going for three months. Clarke's commitment and talent was matched by his formal daring. Proficient in oil, watercolour and gouache, Clarke also drew, photographed, produced artists' books, and wrote poetry and fiction. Clarke did not narrowly pigeonhole himself as an artist, neither formally nor in terms of influence. His work was variously informed by German expressionism, Japanese woodblock prints, Mexican social-realist paintings and the work of Pablo Picasso.

Clarke's output, while diverse, demonstrated his abiding commitment to the human form. The lithe figure in this composition is typical of his portrayal of long-limbed young subjects. Clarke produced few nude studies, although sexuality is a "minor theme" in his work.¹ This lot, which was acquired directly from the artist by jazz photographer and political photojournalist Rashid Lombard, is notable for its use of sexual innuendo. Its "naughty pleasure" is both a product of the lot's punning title and its choreographed visual signs – "a smug rooster perched on the buttocks of a man whose arched body takes up an absurd acrobatic pose, while a supine snake slithers below".²

Of note, in 1975 Clarke also painted a naked female figure holding a rooster aloft in a composition entitled *Desire*. Clarke also attended the renowned University of Iowa writing programme in the United States. Two decades earlier, in 1955, he won the Drum International Short Story Award, beating now-canonical writers Richard Rive and Cyprian Ekwensi.

1. Elizabeth Rankin and Philippa Hobbs. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa. Page 196.
2. Ibid. Page 196.





610

Alexis **PRELLER**

SOUTH AFRICAN 1911-1975

Strelitzia

signed and dated '65

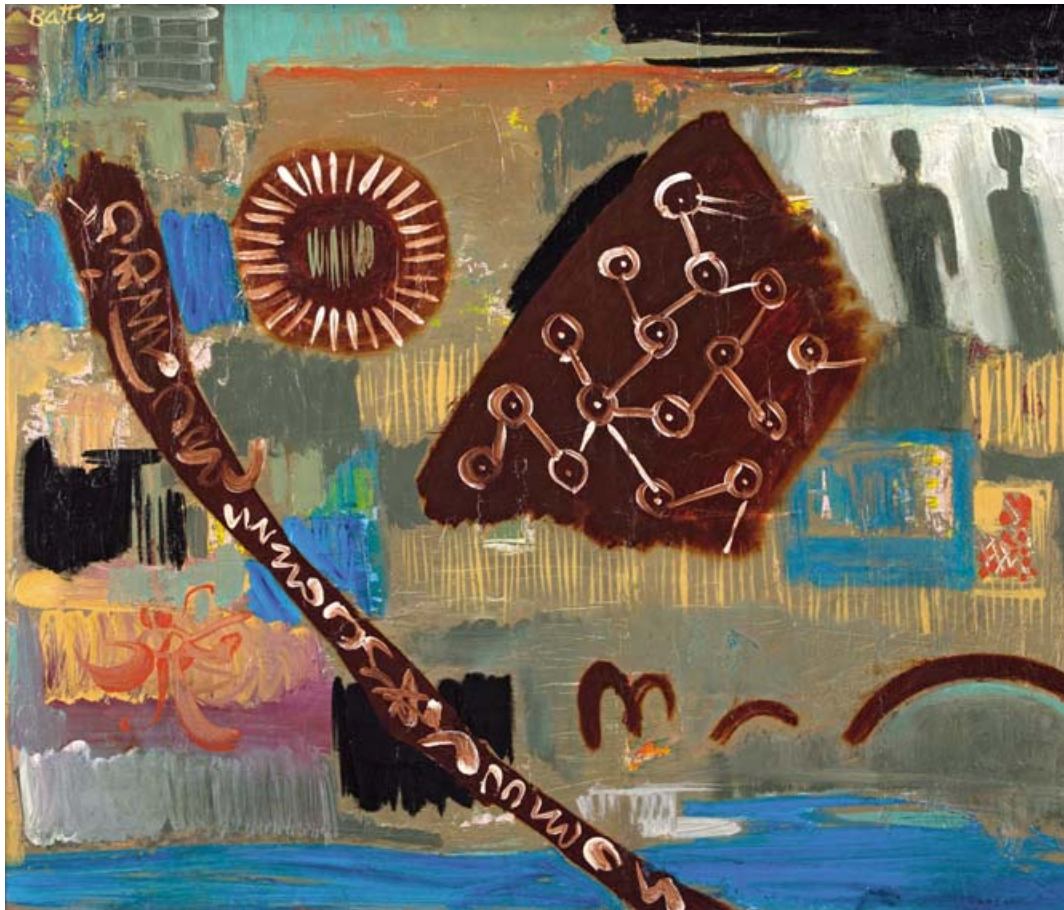
oil on canvas laid down on board

20 by 24cm

R40 000–60 000

PROVENANCE

The Jack Lugg Collection



611

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

Two Silhouettes

signed

oil on canvas

50 by 60cm

R150 000–200 000



612

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Overberg in September No.3

signed and dated '03; signed, inscribed with the title and 'Ref
243' on the reverse

oil on canvas

53 by 63,5cm

R120 000–160 000



613

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Ploughed Lands, Overberg

signed and dated '02; signed, dated 2002, inscribed with the title and the artist's address on the reverse

oil on canvas

41 by 52,5cm

R80 000–120 000

614

Irma
STERN

SOUTH AFRICAN 1894-1966

Writing Lessons

signed and dated 1939

charcoal on paper

63 by 47,5cm

R180 000–220 000



615

Irma
STERN

SOUTH AFRICAN 1894-1966

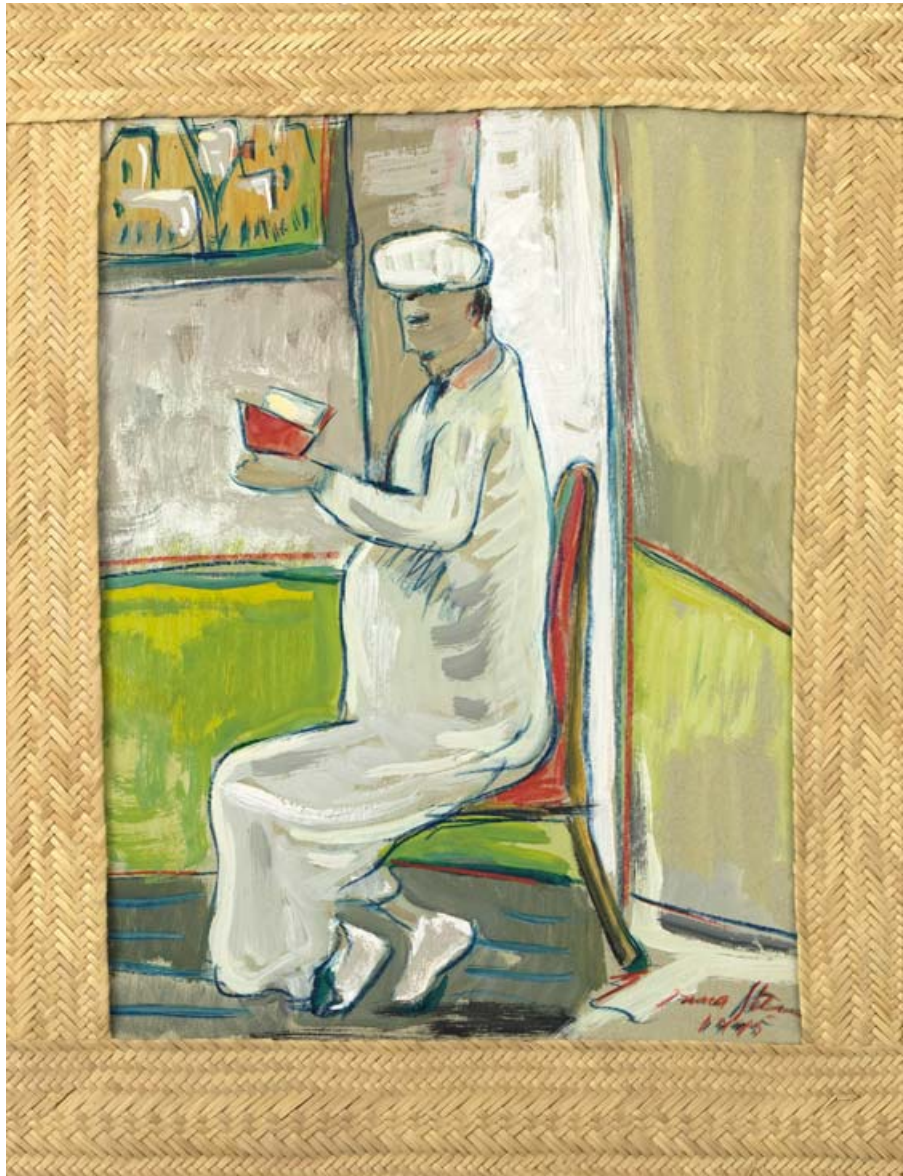
An Arab Reading

signed and dated 1945

mixed media on card

31 by 22,5cm

R200 000–300 000





616

Vladimir Griegorovich **TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

Galloping Zebras

signed
oil on canvas
61 by 122,5cm

R300 000–400 000

PROVENANCE

The Tretchikoff Family's private collection.

Boris Gorelik writes:

"In the 1960s, Tretchikoff often travelled to Namibia, or South West Africa, as it was known at the time. He was often accompanied by his business partner, Samuel Collins, a Texan millionaire nicknamed the 'king of sea diamonds'. Collins, who used to carry two guns and wear a diamond-studded belt, pioneered large-scale mining off Namibian shores.

An avid collector of Tretchikoff's paintings, Collins persuaded the artist to buy shares in Marine Diamonds, and the artist invested about R50 000 in the venture. The company was eventually taken over by De Beers.

The trips to Namibia gave Tretchikoff his first opportunity to spend considerable time outside of

urban areas and observe African wildlife. Tretchikoff was fascinated and inspired by what he saw.

As a result, by 1972, when his Birmingham exhibition was launched, he had come up with a series of zebra paintings. *Galloping Zebras* was among them.

Showing in Britain for the first time in a decade, Tretchikoff had 172,000 visitors to his exhibition. Equally popular and lucrative exhibitions in Manchester and Edinburgh followed.

Nova, the London Intellectual women's magazine, pronounced 'Once again, Vladimir Tretchikoff has demonstrated that he is more popular with the British than cricket, the cinema... and any other art show.'

617

Vladimir Griegorovich TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Steeplechase

signed

oil on canvas

118 by 67cm

R400 000–600 000

PROVENANCE

Acquired from the Tretchikoff Foundation

Boris Gorelik writes:

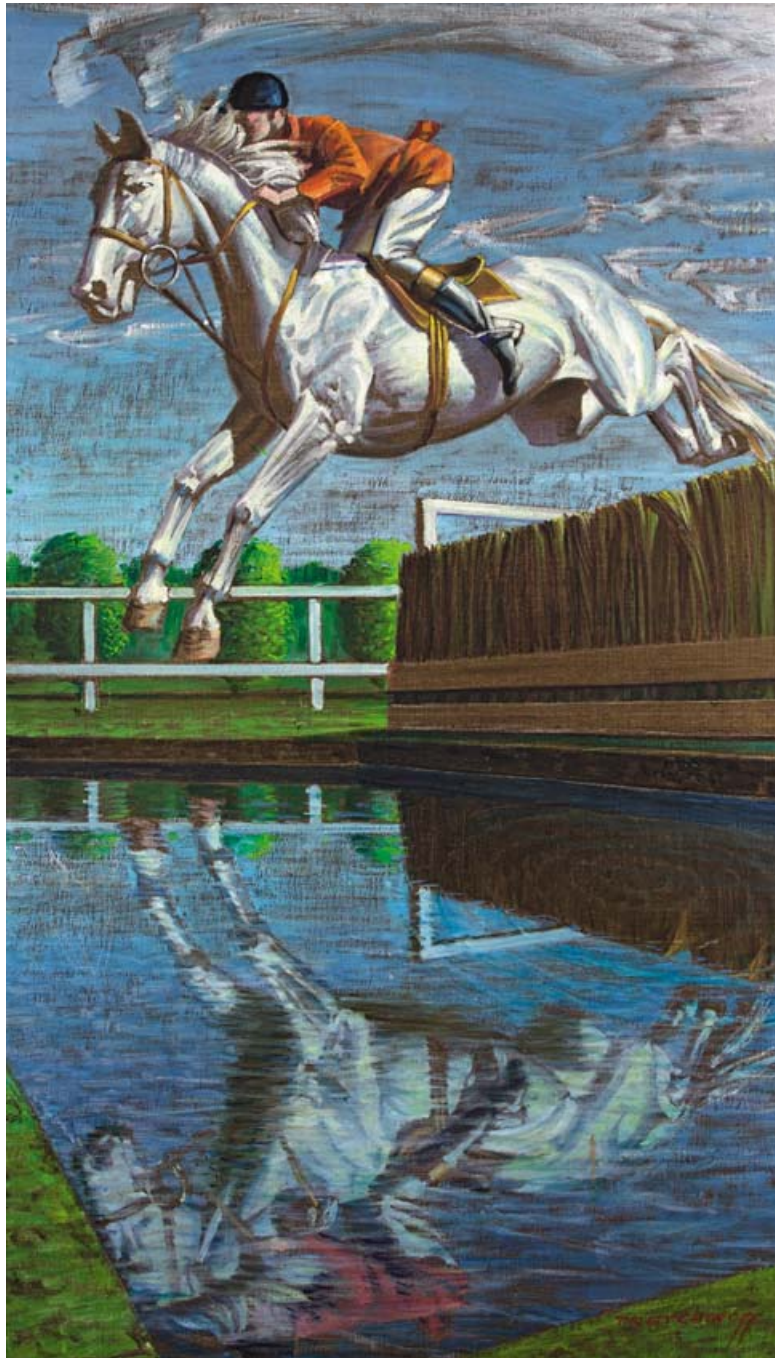
"Tretchikoff first painted horse races in the late 1960s and continued doing so well into the 1970's. 'I remember how we went to the race course in Cape Town', says the journalist and art critic, Amanda Botha. 'The winner was determined by examining a photo finish. To Tretchikoff, it was too marvellous for words. I worked at a daily newspaper, so he asked me to get the photo finish for him. When I brought the shots, Tretchikoff told me: "This is going to be a painting!"'

For this series, in order to portray his subject as accurately and vividly as possible, Tretchikoff consulted with the *Cape Argus's* racing editor.

Tretchikoff produced few such studies. 'They are very difficult to do and take up a lot of time', he explained. 'When you paint action, you cannot have your models standing still.'

Steeplechase is one of the few known examples of depicting jump racing in Tretchikoff's oeuvre. Another remarkable feature of this canvas is that, unlike his other horse-racing efforts, *Steeplechase* is not what he called an 'action study', an attempt to capture motion by showing several phases of movement in the same painting. For this work, Tretchikoff used a conventional approach.

The painting was first exhibited at Birmingham, England, in 1972. Four years later, it became one of the highlights of Tretchikoff's South African tour. It was featured in the adverts for the tour."



618

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Painting Yellow

signed and dated 57 on the reverse
mixed media on canvas
182 by 91cm

R300 000–500 000

PROVENANCE

The Anthony Denney Collection, England

LITERATURE

Michael Stevenson and Deon Viljoen. (2001)
Christo Coetzee: Paintings from London to Paris, 1954-1964, South Africa: Fernwood Press. Illustrated in colour on page 35.

Christo Coetzee produced a groundbreaking body of work in London, Paris and Japan in the mid-1950s, of which *Painting Yellow* is a prime example. When Spanish critic and theorist, Michel Tapié de Ceyleran first saw the work at the apartment of mutual friend, Anthony Denney, in London, he recommended that Coetzee contact one of the most prominent Japanese avant-garde groups of the time, the Gutai Art Association (1954-1972). In the United Kingdom, according to Stevenson and Viljoen (2001) Coetzee came into contact with a number of contemporary, if not avant-garde British artists with whose work he was very familiar: "Coetzee shared Graham Sutherland's fascination with the primordial and fantastical, and John Piper's romantic and lyrical themes. He also drew on Reg Butler's stripping down of traditional volumes of sculpture to lay bare

the underlying structure or skeleton, and Barbara Hepworth's opening up of volumes to contrast void and solid, positive and negative space, exposing the inner nerves of her works like taut harp strings."¹

On the European continent, in turn, Coetzee was familiar with the work of such Italian avant-garde artists as Alberto Burri and Lucio Fontana. In fact, Coetzee held a two-person exhibition with Fontana at Galerie Stadler in Paris in 1959 before he left for Japan. In Paris he also quickly got to know the work of Jean Dubuffet, Jean Fautrier and Yves Klein. In addition, Tapié's theories of *l'art informel* and of *un art autre* had a great impact on Coetzee. Tapié was also closely involved with the Gutai group, visiting them regularly in the 1950s. He was thus in an ideal position to endorse Coetzee's "Japanese" period in terms of his own art theories. Few of Coetzee's European experiences, however, are documented in the literature, but its profound influence on his art is readily acknowledged. What is, however, mostly glossed over when it comes to the literature on Coetzee, is the period he spent in Japan amongst members of the Gutai. Literally translated, Gutai means the embodiment of the physical material of art making, and members thus revelled in such audacious acts as painting with their feet (Shiraga, Kazuo) or piercing the picture plane of paper canvases by running through them. (Murakami, Saburo) Coetzee adopted a similar playful and joyous approach when he made this work, which includes a number of painted, protruding ping pong balls attached to the surface.

1. Michael Stevenson and Deon Viljoen. (2001)
Christo Coetzee: Paintings from London to Paris, 1954-1964, South Africa: Fernwood Press. Page 13.





619

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

A Cadet Watching TV

signed, dated 2006/7 and inscribed with the title and medium on the reverse

oil on canvas

90 by 120cm

R600 000–800 000

LITERATURE

Sue Williamson. (2009) *South African Art Now*, New York: Harper Collins. Illustrated in colour on page 186.

Men wearing civilian and military uniforms are a constant in the work of Robert Hodgins. He depicted the financially and militarily powerful with mordant wit and equanimity. The title of two canvases, *A Wicked Man Sumptuously Attired* (1996) and *Bad Man with Great Threads* (1997) sold by Strauss & Co in 2016, capture the satirical spirit of these portraits. One of Hodgins's earliest depictions of a military figure is an etching of an officer in formal dress titled *General Ubu* (1960), a reference to French playwright Alfred Jarry's fictional French king Ubu Roi (1896). However, British-born Hodgins only started painting these figures with intent after his retirement from the art department at the University of the Witwatersrand in 1983. Canvases from this period explore his interest in the formal qualities of Francis Bacon's approaches to figuration. He placed these formal investigations in conversation with the fraught politics of late-apartheid South Africa.

A Cadet Watching TV from 2007 saw Hodgins return to a favourite and enduring subject. But his military man here is a mere junior, a cadet. He occupies less than a third of the canvas. The frame within a frame is another stock device from the Hodgins armoury. Isolated against a red backdrop, the stiff cadet is both spectator and guard to the corpulent figures that dominate the composition. These figures are rendered in a confident gestural style, which artist and critic Sue Williamson parses in her discussion of this painting: "Hodgins develops his image from an amorphous haze of seemingly randomly applied splotches. Accents of blue and red suggest a group of figures. The depiction of sadly lumpen, graceless bodies suggests a cruel humour."¹

Completed three years before the artist's death at age 89, this painting showcases Hodgins's tireless innovation in the studio. The work includes areas of canvas filled in with automotive spray paint. Hodgins was interested in street art, especially British artist Banksy, and began incorporating new materials into his later paintings. Art critic Michael Smith interviewed Hodgins when he exhibited a suite of similar paintings in 2007. "[Hodgins] says that he certainly never enters the studio with a definite idea of what it is he's going to paint that day. Instead he insists that, when painting, he thinks like a surfer, bobbing up and down while waiting for a good wave ... His open-ended formal process seems to be the wellspring of his conceptual creativity and relevance, and allows for the fluidity of his social observations."²

1. Sue Williamson. (2009) *South African Art Now*, New York: Collins Design. Page 186
2. Michael Smith, Robert Hodgins at Goodman Gallery, *ArtThrob.co.za*, Issue No. 116, April 2007: <http://www.artthrob.co.za/07apr/reviews/goodman.html>







620

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ubu and Mr America

signed and dated 81/2; signed, dated '81/'82, inscribed
with the title and medium on the reverse

oil and enamel on board
36 by 88cm

R180 000–240 000

LITERATURE

Rory Doepel, (1997) *Ubu: +/- 101: William
Kentrige, Robert Hodgins and Deborah Bell,*
Johannesburg: University of Witwatersrand.
Illustrated on page 50.



621

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ubu's Wedding Night

signed and dated 84; signed and inscribed with the artist's name, title, medium, date and exhibition details on a label adhered to the reverse

tempera and oil on pressed board

35 by 48,5cm

R80 000–120 000

EXHIBITED

The Carriage House Art Gallery,
Johannesburg, 1984



622

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

Lace Cloth

oil on canvas
90 by 120cm

R300 000–500 000

Penny Siopis is an important innovator with paint. Her formal experiments in the studio follow on Christo Coetzee's earlier trials in the late 1950s, and are a significant precursor to the eruptive surfaces of younger contemporary painters like Zander Blom. *Lace Cloth* was painted in 1983 when Siopis was still teaching fine art at Technikon Natal (now Durban University of Technology). *Lace Cloth* forms part of a break-out series of thickly painted studies of cakes and confections displayed on tables. Two earlier works from this series were selected for the 1982 Cape Town Triennial.

After her move to Johannesburg, Siopis continued to paint cake-like structures, many trapped in lace surrounds. *Lace Cloth* anticipates larger canvases like *Three Lace Cloths* (1984, acquired by Chase Bank Manhattan) and *Table Setting* (1984, acquired by Iziko South African National Gallery). Colloquially referred to as her "cake paintings", these works negotiate painting's tradition of illusionistic representation while presenting the canvas as a site of material experiment. The process of producing this artwork is integral to its meaning. After laying down her impasto ground with a palette knife, Siopis further accentuates the physicality of paint with the aid of cake-icing instruments like



A still from a documentary film of Siopis working on 'Table Setting'.

decorative nozzles. "When she was growing up in Vryburg in the Northern Cape, her family owned a small bakery, which was attached to their home," writes art historian Jennifer Law. "This bakery was an integral part of the artist's early childhood, serving as the backdrop to some of her most powerful primal memories, both comforting and traumatic."¹

Siopis, who studied painting at Rhodes University, emphasises the ambiguity of her cake images, stating that they offer "sensuality with criticality."² The cakes infer human ritual and celebrations marking the passing of time. They are sublimated markers of decadence too, a theme she explored in iconic paintings *Still Life with Watermelon and Other Things* (1985) and *Melancholia* (1986) featuring sumptuous table settings.

Equally important for Siopis, though, is the medium itself, oil paint, which she speaks of as "an object, another body, not only a medium through which to render an image of a body."³ She refers to her richly textured cake paintings as behaving like human skin: they subtly transform over time.

1. Jennifer Law. (2014) 'Historical Delicacies', in Penny Siopis, Johannesburg: Wits University Press. Page 70.
2. Gerrit Olivier, 'Penny Siopis in conversation', in Penny Siopis, op.cit. Page 53.
3. Ibid. Page 55.





623

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

A Golem Couple

signed, dated 2002 and inscribed with the title
and the medium on the reverse

oil on canvas

90 by 120cm

R600 000–800 000

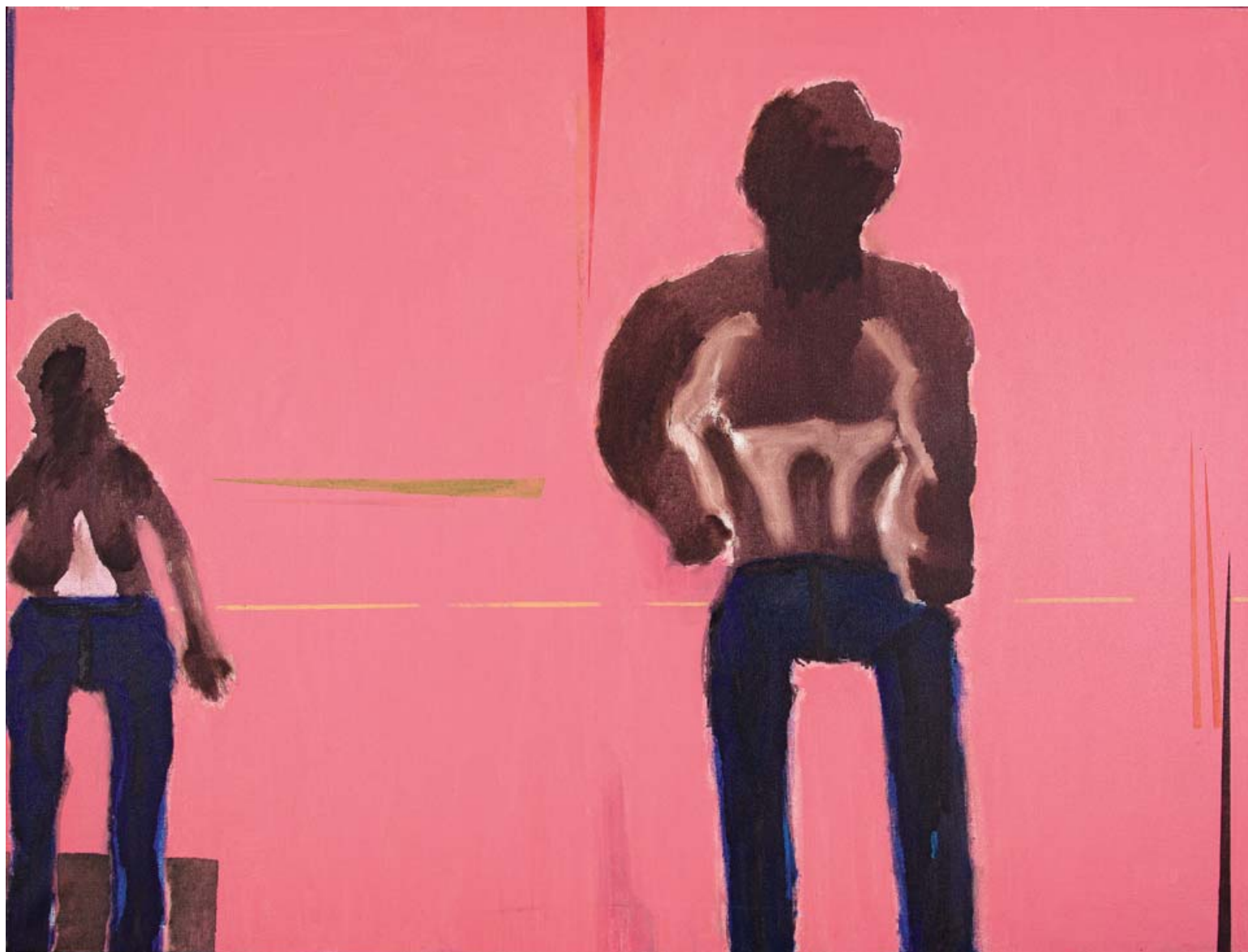
A Golem Couple presents two clearly delineated figures that, as is typical of Robert Hodgins's late style, bear almost no distinguishing features. Both are dark skinned and wedged into blue jeans. Neither figure wears a shirt, which enables the viewer to distinguish their genders. But the titular couple possess no facial features. They are generic rather than particular human types. Hodgins's choice of title supports this reading of his work as an unspecified portrait. The Hebrew word "golem" comes from the Old Testament of the Bible and has been used to refer to an artificial humanoid figure in Jewish lore. The word golem has variously been translated as "undeveloped" and "unformed,"¹ which is also a fair assessment of Hodgins's figures in this work (and indeed most of his late-career paintings). On the importance of titles and titling as a navigational guide to his work, Hodgins in 2007 stated: "My paintings find the words, the words

don't find my paintings. I very rarely start off painting with any sort of idea at all."²

One noteworthy feature of *A Golem Couple* is the nearly undifferentiated pink ground in which Hodgins situates his figures. Hodgins would occasionally create luridly pink canvases. His recurring use of pink was partly informed by his love for the work of Canadian-born American painter Phillip Guston, who in his later career disavowed pure abstraction in favour of existentially fraught, yet politically sharp figurative painting informed by comic book traditions. The influence of Guston is clearly discernable in Hodgins's canvases from the 1980s, the start of an intensive period of painting that lasted until his death. In later canvases this love affair is submerged. Thematic and colour affinities aside, Hodgins shared with Guston a passion for cigarettes.

Hodgins serially depicted a variety of types, notably businessmen, generals and rakes. Suburban couples are another Hodgins type. In the year that he produced this painting, Hodgins also painted a trio of vaguely formulated figures in a domestic setting, titled *Three Golem Figures*. Strauss & Co successfully sold this in 2012 for nearly R900 000, the start of a pronounced growth trend in works by Hodgins at auction.

1. Judith Markowitz. (2015) 'Cultural Icons', in *Robots that Talk and Listen*, Berlin: De Gruyter. Page 35.
2. Sean O'Toole. (2008) 'The Human Fog', in *The Ceramic Art of Robert Hodgins*, Cape Town: Bell-Roberts. Page 120.





624

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Sleeper and Ubu

signed and numbered 29/50 in pencil etching, aquatint and drypoint, from 2 copper plates, on Velin d'Arches Blanc 300 gsm paper sheet size: 96 by 192cm

R350 000–500 000

LITERATURE

cf. Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishers, a comparative discussion about the Sleeper Series on page 66. Another example from the edition illustrated on page 67.

"The *Ubu Tells the Truth* etchings were the starting point for a theatre production *Ubu & The Truth Commission* (1997). The *Sleeper* prints were made

after the theatre production was completed. I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white Ubu line drawing, trying to get some of the feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with



charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment. The *Sleeper* prints used a range of materials and objects placed in soft ground to try to effect the same damage upon the paper.” (Law-Viljoen, 2006:66)

Edition of 50, only 30 numbered editions were completed. Printed by Jack Shirreff and Andrew Smith, 107 Workshop. Published by David Krut Fine Art, London.

625

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Sleeper Red

signed and numbered HC 1/2 in white conte etching, aquatint and drypoint, from 2 copper plates, on Velin d'Arches Blanc 300 gsm paper sheet size: 97 by 193cm

R800 000–1 200 000

LITERATURE

cf. Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishers, a comparative discussion about the *Sleeper Series* on page 66. Another example from the edition illustrated in colour on pages 68 and 69.



626

Karel Anthony
NEL

SOUTH AFRICAN 1955-

Collected Images

signed, dated '1998 - 002' and inscribed with the title

pastel on bonded fibre
170 by 250cm

R300 000–500 000

Collected Images was produced for a prominent collector of Sub-Saharan art with whom Karel Nel was acquainted. The unusual compositional style, a grid of nine containers, directly quotes Alexis Preller's 1952 oil on canvas, *Collected Images*. Nel, an accomplished draughtsman and noted scholar of Preller, co-authored with Esmé Berman an important book on the artist. A description for Preller's precursor work offers his composition as a "kind of filing system" for his iconography.¹ Artists Joseph Cornell and René Magritte also employed this form of visual choreography.

While the objects in the composition are linked to the original owner, they also speak to Nel's biography and interests as an artist. The item at top left is a rare Zulu fertility child figure. In 1998, Nel, an expert in indigenous art and cultural artefacts, co-curated the exhibition *Evocations of the Child*. The exhibition

assembled a representative selection of these anthropomorphic objects from the southern African region and included thirteen important pieces from the Johannesburg Art Gallery, as well as this object. The item below the doll is a Chokwe birdcage from Angola. The architectural qualities of this work dialogue with the two depictions of Tsonga headrests, as well as the Cape Dutch home.

Nel refers to many of the objects as containers: "The tortoise shell in the central image is a housing for a living being. Preller spoke of the skull as the architecture of consciousness. While the skull images allude to Preller, they also refer to skulls in the collection."² The dialogue between specificity and non-specificity is central to this work. The one container that has no obvious object in it references a constellation of stars over Southern Africa, a theme that continues to preoccupy the artist.

The composition features additional metallic and bronze dust overlaid onto the pastel drawing. Nel's signature technique involves drawing pastel on bonded fibre in which his figuration is juxtaposed with abstract gestural marks. The process is ultimately one of layering, his aim being to achieve more than mere description, but rather a "considered mapping" of his interior world as a thinker and maker.³

1. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf. Page 125.
2. Interview with Karel Nel, 26 August 2016
3. Elizabeth Burroughs. (2015) in Karel Nel, *Observe*, London: Art First. Page 15.





627

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ek sal jou so 'n klap gee!

signed, dated 2001 and inscribed with the title on the reverse

oil on canvas

90 by 120cm

R600 000–800 000

EXHIBITED

Aardklop Festival, University of Potchefstroom;

SASOL Art Gallery, Stellenbosch;

Tatham Art Gallery, Pietermaritzburg;

Gertrude Posel Gallery, University of

Witwatersrand, Johannesburg; *Robert Hodgins:*

50 Years a Painter, 2001–2002

LITERATURE

Kathryn Smith (2001) Visual Art at the Aardklop Festival, *Artthrob*, Issue nr 50, October 2001.

Illustrated in colour <http://artthrob.co.za/01oct/reviews/aardklop.html>:

In 2001, Robert Hodgins was awarded the status of festival artist at the Aardklop National Art Festival, a predominantly Afrikaans-language cultural event held in Potchefstroom from 1998 until its demise in 2016. The honour included a survey exhibition. Entitled '50 Years a Painter', the exhibition was held in the Sanlam Auditorium of the University of Potchefstroom Art Gallery (now North-West University Gallery), and subsequently travelled to various venues nationally. This work was especially painted for the exhibition. The painting's colloquial Afrikaans title infers a quarrel between the two barely differentiated figures locked in embrace. Couples, of various relationships, are a recurring subject in Hodgins's print and painting oeuvre. They are often set apart in his compositions, but just as often Hodgins depicted them in complicated embraces.

His unusual title, which loosely translates as "I'll whack you!", merits discussion. It is clearly a concession to his Potchefstroom hosts. London-born Hodgins developed a good working knowledge of Afrikaans from his many years living in Pretoria, where Afrikaans usage is widespread. In 1954, he took up a lectureship at the Pretoria Technical College (now Tshwane University of Technology). Hodgins spent the next decade living in Pretoria, for a period even staying with an Anglicised Afrikaans family. In 1989 he briefly moved back to Pretoria from Johannesburg, describing himself to friends as "a Johannesburg artist in exile in Pretoria".¹ His understanding of colloquial Afrikaans would most likely have derived from his extended residences in this city.

The role of arts festivals in introducing Hodgins to a wider public also deserves mention in relation to *Ek sal jou so 'n klap gee!*. In 1986, Hodgins wrote a letter to painter Mark Hipper in which he discussed his upcoming retrospective exhibition at the National Arts Festival in Grahamstown. "By next year this time I'll be the most famous (more likely the most detested) painter in South Africa."² Hodgins wasn't far off with his estimate. He was adjudged the overall winner of the prestigious AA Mutual Life VITA Art Now Award in 1987. But his reputation with a large public still lagged. Writing in Hodgins's 2002 monograph, published to coincide with his travelling survey, artist Kendell Geers remarked: "Despite the fact that he has been producing significant works for more than half a century, his works still do not enjoy blue-chip status, either in terms of the marketplace or the proverbial art historical canon."³ This assessment has been overhauled. Hodgins has in recent years emerged as one of the most important South African painters of the late twentieth century at auction.

1. Interview with Retief van Wyk, 20 April 2015

2. Unpublished letter from Robert Hodgins to Mark Hipper dated 23 February 1986

3. Kendell Geers. (2002) 'Undiscovered at 82', in *Robert Hodgins*, Cape Town: Tafelberg. Page 62.



628

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Lamentation Canto I

signed and dated 92; inscribed with the
artist's name, title and dated 1992 on a label
adhered to the reverse
watercolour and charcoal
150 by 120cm

R100 000–150 000

EXHIBITED

Mary and Leigh Block Gallery, Northwestern
University, *Displacements*, 24 September to
12 May 1992, catalogue number 6





629

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Woman with Pink Knees

signed

charcoal and chine collé

69,5 by 99cm

R800 000–1 200 000

630

Peter
SCHÜTZ

SOUTH AFRICAN 1942-2008

St Lucy

executed in 2005

oil on jelutong

height: 72cm

R85 000–120 000

Peter Schütz began carving in wood shortly after his German immigrant family arrived in South Africa in 1952. His father worked as an architect at the Mariannhill Mission Society in Durban, where Schütz had formative encounters in the carpentry workshop. His formal art training in Durban coincided with the emergence of Pop Art. His early sculptures reiterated the graphic clarity and wit of this art movement. *St Lucy* is representative of his later practice from the 1990s until his death in 2008. Catholic icons and martyrdom featured prominently in this work. Made from smooth-grained jelutong dressed in oil paint, typically bold primaries, the present work depicts the murdered Christian martyr Lucia of Syracuse (283-304). The brilliant apple green is typical of works from this period. "In bringing the suffering saints into our contemporary world via a style of representation derived from comic books mixed with traditional and commercial religious imagery, Schütz seeks to evoke human presence and sacred themes in terms that he feels are appropriate to a contemporary audience," writes artist, colleague and friend Walter Oltmann.¹ Known for his deadpan wit, Schütz offered his own interpretation: "Saints are just like us but better at being better."²

1. Walter Oltmann. (2015) 'Of Relics, Icons and Idols,' in Peter Schütz, *An Eye on the World*, Johannesburg: Wits Art Museum. Page 46.

2. Peter Schütz. (2002) in *KKNK 2002*, catalogue, Johannesburg: Sasol. Page 37.



631

Zander
BLOM

SOUTH AFRICAN 1982-

Untitled [1.62]

signed and dated 2011 on the reverse

oil on linen

152 by 107cm

R80 000–120 000

EXHIBITED

Stevenson Gallery, Johannesburg, *Zander Blom: New Paintings*, 27 October - 6 December 2011.

LITERATURE

Zander Blom. (2013) *Paintings Volume I*, Cape Town: Stevenson. Illustrated in colour on page 207.

Born in 1982 in Pretoria, Zander Blom came to public attention as an artist in 2007 with his exhibition *The Drain of Progress* at Rooke Gallery in Johannesburg. His work at the time combined abstract painting and photography in compositions that referenced Modernism and spatial depiction. Blom deepened his interest in abstraction by exploring specific Western painting traditions from a contemporary perspective. His use of impasto, gestural mark and pictorial structure, along with his exploitation of the oil paint's stain on unprimed Belgian linen, presents a distinctive painting style in South Africa. The monochromatic palette typical of some of his earlier works is evident in *Untitled [1.62]* as is his later concern with colour as form: yellow striations are juxtaposed with black and white shapes. While the work has no obvious representational reference, the structure and texture of the marks suggest forms in nature. Two years before this painting was created Blom was selected for the *Younger than Jesus artists'* directory published by the New Museum, New York.





632

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

Krans

signed

oil on board

60 by 90cm

R120 000–160 000

633

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935-2007

Still Life with Magnolias

signed

oil on canvas laid down on board

87 by 70cm

R80 000–120 000



634

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

Seated Woman

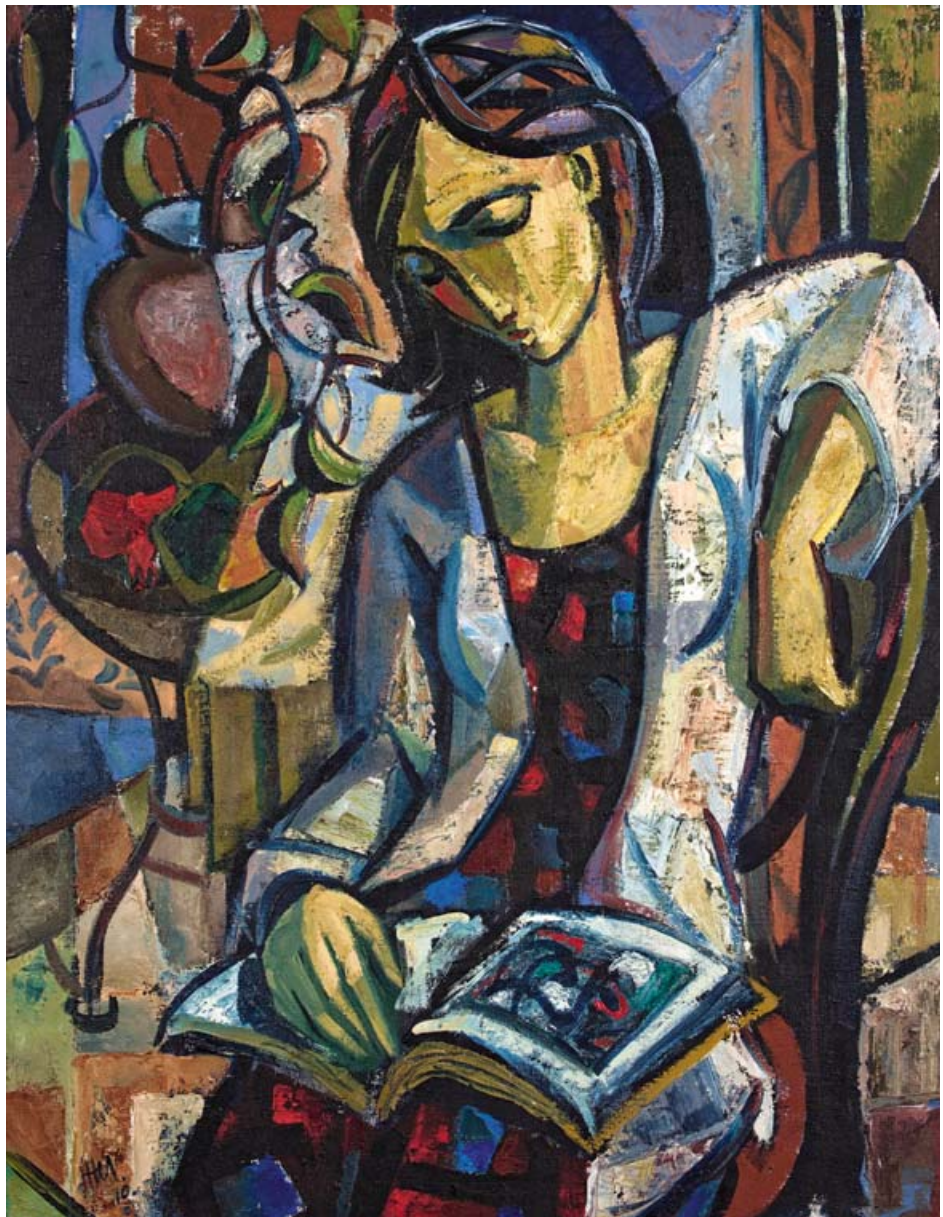
signed with the artist's initials and dated 10;

signed, dated 2010 and inscribed with the
title on the reverse

oil on canvas

89 by 69cm

R120 000–160 000





635

Beezy BAILEY

SOUTH AFRICAN 1962-

In the Purple Forest

signed and dated '07

oil on canvas

170,5 by 250,5cm

R140 000–180 000

"I tend not to plan what I paint ahead of my creations and, at times, I write poems that illustrate the images after I have painted them. In the *Purple Forest* is a typical 'Beezy' painting. It has components which often feature in my works, a surreal figurative subject set in an open landscape. The landscape here is based on the Namibian desert, I use my own photographs as reference. The pyramid was an

image I used a lot in my earlier work. The main subject of the crazy woman in an extended unreal pose is inspired by the Egyptian Goddess, Nut, who has fascinated me for many years. Her extraordinary shape, almost childlike, illustrates her all-encompassing command of the heavens, yet appears here as a modern woman, complete with handbag, as if out shopping." Beezy Bailey, 2016

636

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Fish of Amethyst

circa 1971

stamped with the initials OP (Otello Pappadà)
amethyst and gold

height: approximately 55cm, on a semi-precious
stone base, base approximately 33cm high

R100 000–150 000

PROVENANCE

The Tretchikoff Family's private collection

Boris Gorelik writes:

"Another result of Tretchikoff's visits to Namibia was this work, his best-known and most expensive foray into sculpture.

In fact, he received his first piece of publicity as a sculptor. It was in China in the 1920s, when the teenage Tretchikoff modelled a female figure from sand on a beach, and a photograph of him and his work appeared in the press.

In 1971, the artist tried his hand at sculpture again. A rich man's sculpture, that is.

Ben du Preez, an art collector friend of Tretchikoff's in Namibia's Skeleton Coast, presented him with many valuable gemstones, including a twenty-two-kilogram rock of pure deep-purple amethyst. The shape of the stone

reminded the artist of a fish's body, with crystals as its scales.

Tretchikoff designed the head, tail and fins keeping in mind a golden mask he had seen at the Egyptian Museum in Cairo. "What is good enough for Tutankhamen", he said, "is good enough for my fish." As he was unable to obtain gold bullions in Cape Town, he

had a professional jeweller, Otello Pappadà, coat the attached parts in the melted-down Krugerrands.

The sculpture rests on a solid base of green fluorspar. This unlikely precursor to Damien Hirst's stab at exorbitant sculpture (*For the Love of God*) was first displayed during Tretchikoff's exhibition at Birmingham in 1972".





637

Lionel
SMIT

SOUTH AFRICAN 1982-

Large Malay Girl with Cuts

signed, dated 2010 and numbered 7/12

bronze

height: 118cm

R250 000–350 000

END OF SALE

Strauss & Co

Fine Art Auctioneers | Consultants

Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business'). Strauss & Co confirm that these general conditions comply with section 45 of the Consumer Protection Act 2008, and with the Regulations promulgated thereunder pertaining to auctions.

1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, and unless the context clearly indicates a contrary intention, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;

- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.17 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the

seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and

- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.

- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:
- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
- 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.

- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or

request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.7.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.7.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.7.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.7.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.7.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.7.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.8 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of

2.7 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer

is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller, save for the circumstances contemplated elsewhere in these general conditions of business.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
 - 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
 - 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
 - 3.3.1.3 the lot and any written provenance given by the seller are authentic;
 - 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
 - 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6 Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss

& Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.

- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
 - 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
 - 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
 - 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within forty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
 - 3.7.2.1 to agree terms for payment of the total outstanding amount;
 - 3.7.2.2 to remove, store and insure the lot sold;
 - 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
 - 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
 - 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co.

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidder's record, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal

information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.



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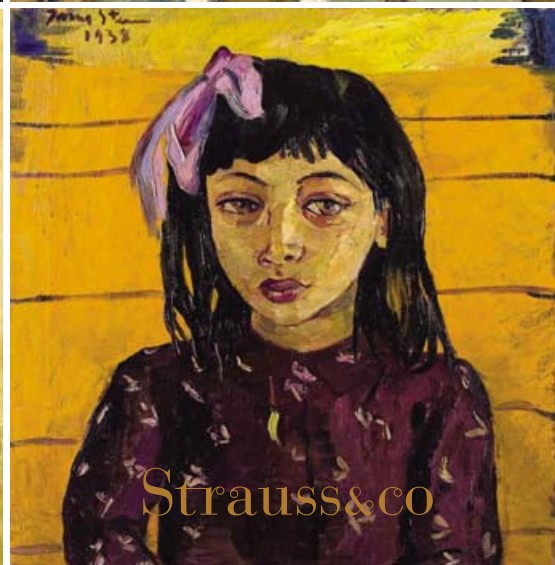
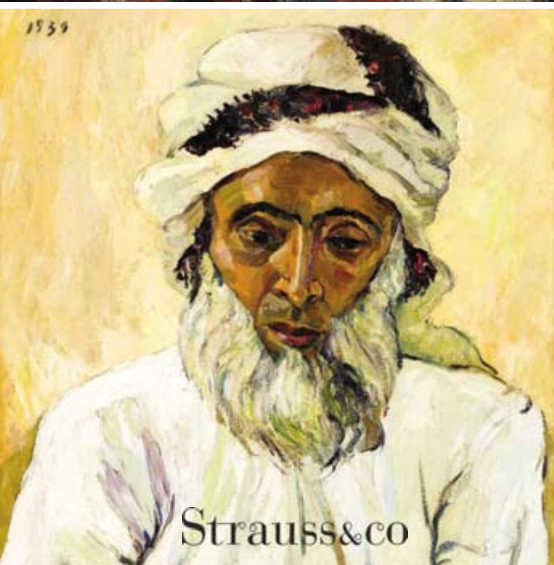
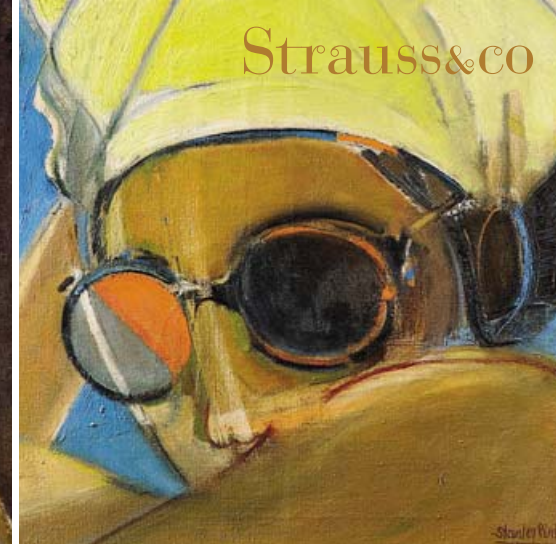
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LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
1	70 000	53	16 000	106	16 000	159	19 000	255	150 000	308	90 000
2	90 000	54	60 000	108	20 000	160	30 000	257	90 000	309	220 000
3	140 000	55	60 000	110	14 000	161	110 000	259	950 000	310	130 000
4	48 000	56	42 000	111	35 000	163	30 000	260	300 000	311	820 000
6	32 000	57	40 000	112	28 000	165	95 000	262	70 000	312	70 000
7	65 000	58	38 000	113	15 000	166	42 000	265	70 000	313	340 000
8	20 000	60	42 000	114	40 000	200	40 000	266	230 000	315	500 000
9	55 000	61	30 000	115	15 000	201	25 000	268	340 000	316	100 000
11	30 000	63	20 000	116	38 000	202	40 000	269	260 000	317	110 000
12	60 000	66	40 000	117	35 000	206	75 000	270	140 000	321	150 000
13	50 000	67	40 000	118	125 000	207	10 000	272	250 000	322	90 000
14	60 000	68	65 000	121	100 000	208	15 000	273	280 000	323	180 000
15	55 000	69	47 500	122	70 000	209	18 000	274	250 000	324	130 000
16	35 000	74	25 000	124	25 000	212	30 000	275	460 000	325	170 000
17	30 000	75	25 000	127	45 000	214	22 000	276	320 000	328	80 000
18	40 000	76	38 000	128	45 000	216	50 000	277	220 000	329	240 000
19	25 000	77	17 000	129	25 000	217	45 000	278	190 000	330	170 000
20	30 000	78	20 000	130	32 000	218	46 000	281	500 000	331	100 000
22	40 000	79	32 000	131	38 000	220	42 000	282	4 500 000	333	120 000
23	30 000	80	40 000	132	60 000	221	20 000	283	80 000	334	340 000
25	70 000	81	12 000	134	60 000	231	180 000	284	95 000	335	400 000
26	40 000	82	40 000	135	12 000	232	380 000	285	300 000	336	150 000
29	20 000	84	30 000	136	20 000	234	160 000	287	120 000	337	60 000
30	80 000	85	40 000	138	25 000	235	950 000	288	100 000	338	320 000
31	40 000	86	70 000	139	38 000	236	480 000	291	160 000	339	60 000
32	50 000	88	40 000	140	60 000	237	130 000	292	140 000	340	120 000
33	95 000	89	40 000	141	55 000	238	160 000	293	300 000	343	110 000
34	30 000	90	75 000	142	40 000	239	380 000	294	1 500 000	344	140 000
35	20 000	92	65 000	145	60 000	242	1 600 000	295	480 000	345	190 000
36	15 000	93	25 000	147	30 000	243	550 000	296	360 000	346	160 000
37	25 000	95	25 000	148	22 000	244	380 000	297	150 000	347	130 000
38	18 000	96	25 000	149	20 000	245	340 000	299	200 000	348	80 000
39	40 000	98	70 000	150	70 000	246	60 000	300	160 000	349	60 000
41	85 000	99	100 000	151	27 000	247	95 000	301	450 000	350	150 000
42	20 000	100	70 000	153	60 000	248	350 000	302	480 000	351	170 000
43	35 000	101	120 000	154	25 000	249	130 000	303	300 000	352	58 000
45	10 000	102	65 000	155	18 000	250	300 000	304	250 000		
48	55 000	103	25 000	156	170 000	252	75 000	305	200 000		
49	35 000	104	55 000	157	70 000	253	103 000	306	130 000		
51	25 000	105	20 000	158	28 000	254	900 000	307	70 000		



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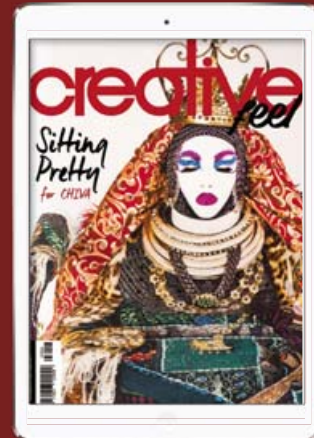
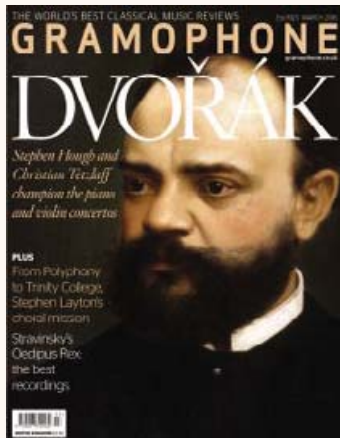
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